

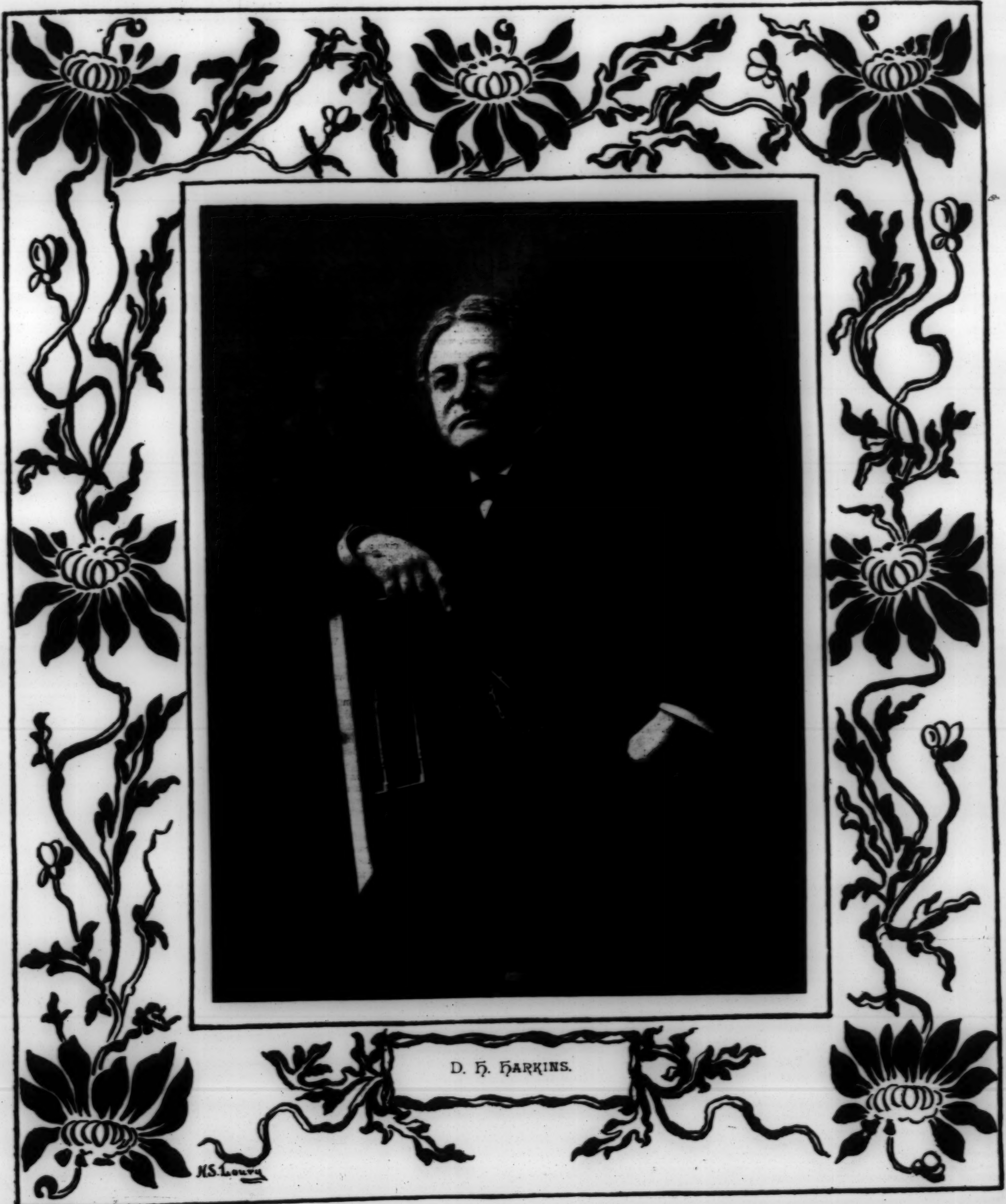
TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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## MIRROR INTERVIEWS.



MARIE TAVY.

It was raining hard when a MIRROR man called upon the great operatic vocalist, and the hallway between the stage and the dressing rooms at Keith's was not heated to a "ninety-in-the-shade" point. When, after an uninterrupted session with the phonographic effect of hearing the pattering of feet without seeing the dancer, and a soprano voice without a glance at the singer, Madame Tavy put in an appearance, she seemed to feel the cold too.

"Come, it is warmer here," she said, pointing to a corner near a small register. "Let us be seated. You want to know of my career? I will tell you." And she did.

Madame Marie Tavy is a brilliant and an eloquent talker. Possessed of no small amount of magnetism, she puts into her words a sincerity and earnestness that seems part of her temperament. Her gestures are a large part of the conversation—without them she would probably be as helpless as a small steam engine with its piston rod tied down. Her accent is noticeable but not unpleasant, though she seems so painfully aware of it and anxious to be understood that what she says almost takes on a tone of the dogmatic.

"Where were you born?" asked THE MIRROR man.

"Born—born in Russia—Odessa," replied Madame Tavy, "and educated there. By birth I am a subject of the Czar. My father was a general in his army, and it was through this that I came to go on the stage. Odessa is a great place. It is on the Black Sea, you know. I took several lessons in singing there. Finally my father grew anxious for me to go out in society. He sent me on to Milan, where he had a brother. That was in 1886. I was introduced generally and won much private praise for my piano playing. That was my forte then.

"One night I found my voice. I can't tell you just how yet, but I sang to some great person, and he professed himself charmed. My enthusiasm was aroused. I began to study. San Juan, who was also Nordica's tutor, taught me. Then I went to Lombardi. He died soon and my ambition took me to the Conservatory in Paris. Before this last journey I had made my debut in Milan with Lucia for the opera. It was a night on which nearly all new singers are introduced. I was much excited, but at last triumphed. The house was pleased. On the whole, I do not think I feared as much as I have since. I did not realize the responsibility on my shoulders. To me it was all easy—play. The first years are always the easiest for an artist. She has only a name to make. Later she must surmount herself to retain it. That is hard.

"After my Paris experience I was heard all over Europe. I sang in Berlin, Munich, Hanover, Vienna and the rest of the great musical centres. Everywhere success attended my efforts. Few people have made greater hits there. I remained six years. Then I went to London and sang during the summer at Covent Garden. That is in the middle of the social season, you know. For three years I sang in London. The people of Great Britain make the best of friends and I like them. They test one thoroughly—they are severe, but when pleased, they are very faithful. They never tire, and even should one's talent go, they would stand by her. Here it is the reverse. I love America—I love Americans, but they are different. In this country the public is charming, impulsive, changeable, fickle. Not that I have any reason to complain. They have never shown any sign of growing tired of me.

"The English are fond of things that have the stamp of age. Here one has to keep changing in order to cater to the theatregoing public. I have sung more parts since coming to America than in all the rest of my life together. I first came to New York in 1893 with the opera company of Minnie Hauk. Then for a period I did nothing much. Finally I had a chance. I sang the vocal score of Cavalleria Rusticana with Anton Seidl. To him I owe everything. My success was great. The applause was deafening. Telegrams with offers from all over the country followed. I was delighted. After that I was heard with all the great people. I was at half the concerts. One day it occurred to me to take out my own company. One was organized for me. It was called the Tavy Grand Opera company. We went on the road.

"C. H. Pratt, who was with Emma Abbott, you know, managed the tour. He was a capable, clever man, who did all he could for us. The company was generally a success. Like all the rest, we failed now and then, but usually we drew. The people liked us. They were edu-

cated up to the mark and above it. We were all over this big country—from Victoria and Quebec to Mexico, and from San Francisco to New York. Now, you will want to know why I stopped. I will tell you. It was our chorus people. They aggravated too much. I could not stand them. They were the cause of my quitting grand opera."

Madame Tavy was evidently very much in earnest. Her eyes snapped, and her voice assumed a bitter tone. As she dilated upon the imperfections of the "Gairman canaille," her sentences grew longer, her gestures more elaborate and her satire biting, while an occasional metaphor showed the Italian training she has received. The pet Mexican hairless dog in her lap lashed its tail furiously to emphasize his mistress' remarks. Madame Tavy must have suffered a great deal at the hands of her people to have made her so strong in condemning them.

"I could have remained with my company forever, but for them," she said. "My last season of grand opera lasted thirty-eight weeks. Think of that. I was favorably known here and abroad, and had been chosen to sing Eva and Elizabeth at Bayreuth. It was all these chorus people. They are slouchy and without vestige of ambition. Like dogs, that try to tear the hand that feeds them, they have no thought of others. They are jealous of each other, of their star, of every one. The manager who pays them is their worst enemy. They know no duty toward him, and seemingly no desire, save to ruin him. When there is a big house, they figure up what it amounts to and grow mutinous. They think of his gains, but not of his risks nor of his losses, and they become sulky. Often, through spite, they spoil a performance. They gather in their little clans and eat sausage, drink beer and breed mischief. That is all they have to do. If they had consciences they would have to walk around the block once or twice before drawing their salaries. There is nothing in their lives except German beer. Like the lower animals, they have no thoughts beyond getting up, eating breakfast, drinking, eating luncheon, idling, eating dinner, drinking, doing a little work and then going to bed. The musicians in the orchestra are just as bad. I had my own company for three years. I could stand the work and the travel, but not the choruses.

"At rehearsal I would tell them one thing and at once they would do another. As to slouchiness—ah! we would give them the best of costumes so that the effect would be splendid, and they would come in like sheep half asleep with their wigs all on one side, their faces badly made up and their clothes gaping at every button. Their shoes needed blacking and their hands cleaning. They had no pride—none! In cases where they appeared as soldiers the effect was disheartening. My manager carried hundreds of trunks of costly armor, and when these fools got into it they looked simply absurd. They seemed lost. When there were scenes where there was no singing, only the chorus to look at, as in the intermezzo in Cavalleria Rusticana, or the throne scene in Tannhäuser, the sight of fended the eye. Pleading did no more good than scolding, and fines only provoked anger. And the next morning the papers would come out and comment savagely upon the 'disreputable looking chorus.' It drove me out of the business—it drove Emma Juch out—it drove Grau out. Opera is dead and the Germans have killed it.

"American choruses are so very different. They are composed of ladies and gentlemen who have their hopes and ambitions and are willing to work for them. An American girl would sooner be dead than badly dressed. They always look chic, neat and natty. They are full of life and dash and go. I have often seen comic operas and envied the stars for their choruses. You cannot get Americans to sing grand opera. I had three or four in my entire company, but even these showed the difference in nations. If I gave an American woman and a German one a new costume at the same time, you would think that I had been unfair when they were returned—the one spotless and the other unfit for use. When a gentleman from this country got a spot on his coat he did not rest until it was scrubbed off. They know what is required of them, and quickly and quietly they do it. But the rest—fugh!

"I like vaudeville, though, when I am placed right. My art does not suffer. The people who go to vaudeville houses are as well up on music as those who go elsewhere. The programmes are kept on a high level. In the West the vaudeville houses do not draw the same class they do here, but the audiences are very ready to learn. Often I have noticed there that after Wednesday the character of the house changes entirely. By that time the audiences all come in carriages. Educated in a week—think of that! Isn't it enough to give any artist a thrill of pleasure? I was three weeks at Keith's in Boston. After the first six days a sign was posted in the house forbidding late comers to walk down the aisles while I was singing. No stooping on my part. I had brought my audience up to my standard. That happens everywhere.

"The people in vaudeville houses are as far ahead of those in the 'legit' as Nat Goodwin is ahead of a super. They are all ladies and gentlemen, and they assume at once that you are the same and treat you as such. Do you notice behind here is like a church? There is no noise nor confusion—no scolding nor swearing. They are nice people. I make here as much as I did in opera, and work one-tenth the length of time. As to the move toward vaudeville, it is on the old rule of supply and demand. It was called for. The same thing is coming to pass in every profession. No one cares for long stretches of padding and bothersome connections. Americans want a combined essence of everything.

This is shown in the field of literature. Short stories are becoming more popular every day. A sketch is a dramatized short story. The coun-

try was going that way, and I went with it. I am a slave to the public—the great American public. I am myself an American now, a New Yorker, and very proud of it. I love America and New York—I love—Ah! There's my cue! Time to go on. Anything else? All right. Good day!"

And with a swish of skirts Madame Tavy was gone. A moment later THE MIRROR man heard her singing the grand aria from Il Trovatore.

## REFLECTIONS.

Ellen Vockay, assisted by local talent, will give a recital at the National Rifles' Armory, Washington, D. C., on Dec. 21, for the benefit of the city poor. She will open her school of elocution and music in this city after the holidays.

The Whitney-Warner Publishing Company, Detroit, have issued two charming waltzes, "A Lady of Quality," by Fred S. Stone, and "The Governors," by James H. Davis, the latter being dedicated to Ward and Voke, and used in their new comedy.

Fanny Temple-Welcher was in New York last week to strengthen The Prodigal Father company. The play this year is well presented by Rose Melville, Mabelle Davies, Dave Halpin, the Garrisons, George Spink, and others.

The Ellsner-Abbott company is said to be pirating Christmas Bella, John A. Stevens' comedy-drama, through Illinois. Mr. Stevens will proceed against managers as well as the company who have taken his property.

George D. Baker, formerly a member of the Effie Ellsler company, who met with a serious injury last summer, necessitating a surgical operation, is now at the home of his father in Beatrice, Neb., and is slowly recovering from his injury. He has recently completed and copyrighted a five-act romantic drama, His Brother's Birthright, and is engaged in sketching the scenery to be used in its production.

John J. Farrell left Shall We Forgive Her on Dec. 11 to join the Standard Theatre Stock company at Philadelphia.

A decree of divorce was granted at Philadelphia on Dec. 6 separating R. Edgar Vance, stage-manager and comedian of Scammon's Side Tracked, and Lillie Vance, of The Geloka.

Ada Zell has resigned from Hennessy Le-royle's company on account of her mother's illness.

Harry Hammerstein gave up last week his attempt to make the Third Avenue Theatre successful. Thomas J. McCahill, owner of the house, will undertake its management.

Charles P. Gilmore, of Wallace and Gilmore, managers of the Richardson Theatre, Oswego, N. Y., and Cortland Opera House, Cortland, N. Y., is in the city in the interest of their theatres.

The Leslie Trio—Frank, Gertie, and Madge—are features with A Drummer in New York, introducing a new sketch, Tailor Made. Harry John, business-manager, has received word from Ed F. Jerome to give all members in his company an extra half-week's salary as a Christmas present. Mark Huntley is singing in black-face to good applause. One of the features with this attraction is Jack Collins' electrical effects.

At last week's meeting of the stockholders of the Montauk Theatre, Brooklyn, the following directors were elected: Percy G. Williams, William H. Reynolds, William Reynolds, Russell Parker, George F. Dobson, William G. Buttlings, N. F. Smith, Frank Bailey, L. F. Silver, James McLaren, and Ernest Gulick. The officers elected are: President, Russell Parker; secretary, George F. Dobson, and treasurer, Frank Bailey.

Alice Roade, playing in The White Heather at the Academy of Music, became hysterical during the performance last Tuesday evening, as a result of overwork. She was removed to Bellevue Hospital.

The Telephone Girl will open at Springfield, Mass., on Christmas Day, and at the Casino, Dec. 27.

Ed F. Jerome is at 50 Putnam Street, Saratoga, for the winter attending to real estate interests.

Frank Tannehill, Jr., was in town last week, and has completed arrangements whereby the Nancy Hanks company will open in New York on Christmas week or the week of Jan. 10 for a run.

The Opera House at Stratford, Ontario, was destroyed totally by fire several days ago. It is not known as yet whether another will be built.

Zelma Rawlston's male impersonation specialty seems to be one of the most taking features of 1902. The Western press is unanimous in her praise.

The Plant System's Tampa Bay Hotel, Tampa, Fla., including the casino, auditorium, and natatorium, was opened last Wednesday. D. P. Hathaway is the manager and J. J. Farnsworth, Eastern passenger agent of the system.

Jessie Mae Hall took luncheon with Della Fox at the Bates House, Indianapolis, on Nov. 27, and witnessed The Wedding Day performance afterward. The two had not met since they were schoolmates. Jessie Winters (Mrs. O. W. Hall) spent a week with Jessie Mae Hall in several Indiana towns.

Nellie Maskell, not Lettie Maskell, as has been reported, is playing La Frochard in The Two Orphans with Kate Claxton.

The firm of Ruben and Andrews has been dissolved. L. M. Ruben will continue to represent prominent musical artists.

Vera M. Conway is visiting her mother in Troy, Kan.

Julia Romaine has left the Mt. Sinai Hospital, and is now stopping with friends in this city. She is convalescing.



The top gallery is getting very popular with some of us matinee girls. The earnest student of human nature who wants to see how lovely women economize should wander heavenward next Saturday afternoon at Wallack's, the Empire, or the Knickerbocker.

You will see rows of pretty girls, well dressed and refined looking, with their candy boxes and their violets and longuettes, taking in the performance with as much evident enjoyment as though they were in procenium boxes.

Hard times have taught the matinee girl to make her allowance go twice as far as it used to. That's why she revels in afternoon doses of the drama after an ice cream soda luncheon with a box of bargain candy for dessert.

And talking of bargains, do you know what the very latest is? Saturday boxes of flowers for a dollar each. One enterprising Broadway florist started the idea, and now all the others are doing it. It's all done to catch the matinee girls, who never, never walk in Broadway except on Saturday afternoons after the play.

There is a nice box with a lace paper handkerchief and a dollar's worth of flowers in it. But somehow a dollar's worth of flowers seems much more so when it's put out in a small florist's window. That's the woman of it. A man would always rather pay twice as much for things that aren't labeled. It's all a difference of sex.

I see by a Sunday paper that Julia Arthur has invented a new "picture hat." After awhile we will begin to realize what a versatile lot of people our stars are. Here is Richard Mansfield writing books and illustrating them himself. All of the leading women are writing newspaper articles and magazine essays and poems and things.

And now Julia Arthur sets the fashion of inventing clothes.

And talking of Julia Arthur reminds me of what I heard a chappie say the other night. It was rather good for him.

"About once in a life time," he said, "you see a woman that you think would look better in trousers."

"Then I've seen more than my share," I said, "for I've seen Julia Arthur and Della Fox." "I don't think Della Fox ever looked so well as in the white flannel yachting suit that she wore in Wang. And certainly nothing could beat Julia Arthur's saucy underplinnings in A Lady of Quality. They made a hit, anyhow!"

The Matinee Girl has been having fun lately reading "The Reflections of a Bachelor," by P. W., whoever he may be. Somebody told me the name once, but I forget it. I can't see why any one who could write such good things would do so over mere initials. Here are some of the plums. I am giving them to you in this way because I didn't see the book until yesterday, and I can't help thinking how much I'd missed:

"If every young man could be made to put up one stove with his girl to boss the job, there would be lots more bachelors."

"A girl who doesn't like to kiss ought to be treated for it."

"When a girl has a grudge against a man she gives a chaffing dish party and makes him hold the handle while she splashes little dabs all over his clothes."

"When a woman gets an idea that she must be economical, she hunts around and finds an old skirt to rip up."

"Somehow or other a man never comes out even on his wedding presents."

"No woman in the world appreciates a husband like a four-year widow."

"The woman who sings while she is doing up her work is apt to be a star nuisance."

"When a woman's first baby is four months old, she isn't happy till she takes it to a photographer's and has its picture taken, sitting on a hair rug with all its clothes off."

I'll make a small bet that P. W. is a very much married bachelor.

I heard a new version of a little verse the other day that struck me as being particularly forceful in its query. After all it is the constant seeking after Truth that makes the foundation of Poetry, Religion and Art, as Emerson says, and here is a whole essay rolled into four lines:

"Now I lay me down to sleep,  
Within my little bed;  
If I should die before I wake,  
How would I know I'm dead?"

Some of the advertisements that people get out for their several wares are enough to hoo-doo their sales for a year. For instance, coming up in a Broadway cable car the other day, my eye was caught by a beautiful red, white and blue advertisement which said: "You Should Buy Thingumbob's Knit Night Drawers For Your Little Ones."

Now what is the very first word you think of as you read those lines? There is only one that stands out of the whole ad. In letters of fire. It repeated itself to me all the way uptown, and I found myself singing it when I got home.

What was it? Why, "Nit," of course.

THE MATINEE GIRL.

It is better to do a little well than to do much indifferently; excellence in one is better than mediocrity in all.—ALFRED AYRES.



## IN OTHER CITIES.

## BROOKLYN.

SATURDAY, Dec. 11.

While an improvement has been noticeable at one or two of the houses where business lagged last week, the general attendance of the current week has been far from what it should be at this time of year. With the present depression at the majority of the local theatres, to which may soon be added the slump in attendance always noticeable for ten days or so prior to the holiday season, the outlook for December does not seem particularly rosy for the rank and file of the managerial fraternity hereabouts.

**Montauk** (William E. Sinn, manager): What Happened to Jones 6-11; receipts probably the best in town, although the capacity was not tested. Julia Arthur as *A Lady of Quality* 12-18. — **Lee Ottolenghi** (manager): *Little Collins in rags*, song, followed by *A Night Session* and *The First Born*; attendance of a size to prove ruinous to profit. The sign of the Cross 12-18. — **Columbia** (Harry Mann, manager): *Richard Reed as a Man of Honor* 11. For the sake of Mr. Reed and Miss Rush it is a matter of regret that their business has not been better. Henry Miller in *Heartsease* 12-18. — **Grand Opera House** (Frank Kihlholz, manager): *Gayest Manhattan* 6-11. *Straight from the Heart* 12-18. — **Gayety** (Bennett Wilson, manager): *The Man of War* 6-11. *Gayest Manhattan* 12-18. — **Star** (William B. Dwyer, manager): *Phyllis and Sheridan's City Sports* 6-11. Sam T. Jack's Tenderloin Troupe 12-18.

**Bronson Howard's Young Mrs. Winthrop** has been the feature of the week at the Park, where the excellence of its production has been a credit to Messrs. Hyde and Behman, and the charm of its execution has given additional prestige to the Park stock organization, of which it is universally liked leading lady, Henrietta Crossman. The Brooklyn *Engle* said on Thursday: "With three new plays in town at high prices, it yet remains that the best acting is at the Park, where fifty cents gets the best seat in the house, and the performance shows what an excellent co. the Park has. As Mrs. Dick, Henrietta Crossman keeps it the dominating figure as easily as did Agnes Booth. Miss Crossman proposes to star next season, and then people who have never been near the Park this winter will be ready at high prices to discover her brilliancy, her humor and her finished art. They are all on view this winter twice a day for people who have eyes to see." The selection is that old favorite identified with Ada Behan, 7-20-4.

At the Bijou Chimmie Fadden, with Charles Grapewin in the title-role, and supported by a cast essentially different from that seen last year at the Montauk and Amphion, has pleased the regular contingent of this establishment, where Manager Harry C. Kennedy next exhibits *Under the Dome*.

Billy Emerson, the announced principal headliner for Hyde and Behman's, having proven indisposed on Monday, was admirably replaced by the veteran, Gus Bruno, of one time Johnson and Bruno fame, who proved an entertaining as well as clever story teller. Other good entertainers were the Nichols Sisters, who have caught the negro accent and inflection of voice to a nicety; Fred Valmore, whose peculiar attribute of voice enables him to render an act uncopyable; Gertrude Haynes, a hard working little lady and capable musician. Sam and Kittie Morton, who proved as agile dancers as ever, have added to the specialty by the introduction of little Miss Morton, a pretty girl with sweet voice and taking appearance. Jones, Grant and Jones scored heavily and realized their claim of being among the best of the real "comics" now before the public. Hugh Stanton, a comedian of wooden methods, is again fortunate in finding another bright and attractive woman, Fannie Willard, to support him in an alleged satire of questionable value, entitled *A Bargain Fiend*. The remaining specialties were Lavender and Thomson, acrobatic sketch performers; Haliday and Ward, eccentric comedians; also Rama and Arno, with their Blondin donkey business. Manager Henry W. Behman's next most important people will be Auguste Van Biele and J. K. Emmet.

Owing to the disastrous termination of Edward Harrigan's tour at Harrisburg, Pa., on Saturday, Dec. 4, his date at the American has been filled by Gustavus Claes's idea of *Monte Cristo*, which is to be retired in favor of *Brother for Brother*.

John L. Sullivan has kept the neighborhood of the Empire filled with a throng of his admirers, the majority of whom seem to be shy of sufficient coin to enable them to witness his performances on the stage, which have panned out well monetarily, and will be succeeded by the Rosebud Midgert Specialists.

At the Lyceum the regular stock have departed themselves in *The Smugglers*, and will next take a hack at a drama known as *Gettysburg*.

Manager Frank B. Carr has tried a house selection of talent at the Unique, where Mlle. Anis Monarch is the next regular booking.

Mrs. Shaw and her talented twin daughters have been in the lead at the Brooklyn Music Hall, where Manager Laurent B. Howard has also shown Hyberta Pyque, a new claimant for distinction in "Biff." Hall's sobriety album, Carroll and Hendes, Patterson Brothers, Bertha Wagner and Bruno Armin, Fenton Brothers, Swift and Chase, also the Handicap Trio. SCIENCE COOPER.

## SAN FRANCISCO.

One of the most successful dramatic treats that have ever been afforded in San Francisco was the benefit tonight at the Grand Opera House. It happens that there is a great deal of talent in the city just now, and the cream of it appeared at this performance. The programme included short performances by the stock companies of Morocco's and the Alcazar, some of the best specialties from in Gay New York, including Eddie Fox, Jeannette Bagard, York and Adams, and Harry Watson; a monologue by Edwin Stevens, grand finale selections by members of the Italian Opera co., Louis James and Barry Johnston in the quarrel scene from *Julius Caesar*, specialties from the Orpheum, and the Boston Ladies' Military Band. The house was filled with the friends of the club and was enthusiastically appreciative of the efforts of the performers. The success of the affair is largely due to the efforts of Fred S. Myrtle, the popular secretary of the club, who has shown himself to have the instinct of a true theatrical manager. Indeed, it is somewhat embarrassing the magnanimity of Mr. George E. Lask, the stage-manager, to witness of all the talent which he secured for him within the limitation of the time allowed for the performance.

Louis James opened at the Columbia Nov. 28 for two weeks, the bill for the first week being *A Cavalier of France*, by Eppy Williams. There are situations enough in this romantic drama to fit out a couple of one-act melodramas, and the ease with which the hero disposes of any number of enemies which the playwright sees fit to bring before him is quite startling in its simplicity when one sees it done. However, in his hardest fighting scene the men-at-arms fortunately look on instead of taking part in the melee, so that he finds it easy to dispose of the five or six swordsmen who are left to attack him. Mr. James makes a forcible and effective character of Rene de Froisac, and throws into his various scenes the intensity that is necessary to carry them off. Indeed, were it not for the excellence of his rendition of this part I think the play would fall very flat. Barry Johnston makes a satisfactory Henry III., albeit he puts a little too much force into this vacillating character. Gilbert Gardner is very satisfactory as Chicot, the jester, and Norman Hackett makes an excellent Cavalier. Mary Emerson is sweet and pretty as Gabriella, and acts her part in an attractive and sympathetic manner. Mrs. Wells does the best she can with Catherine de Medici, although the character does not seem to be correctly drawn, and Fanny Gillette as Marguerite de Valois is effective in an exceedingly difficult if not impossible part.

At the Baldwin 28-5 in Gay New York is in its third week. Several new songs have been introduced, the most successful of which is the latest song song, entitled "The First Coon Turned White," which is sung by York and Adams. The Italian Opera co. will open at this house 6 with *La Boheme*, which will be sung five times during the first week, Ottello replacing it on two evenings.

The Geisha is seeing its last day at the Tivoli 28-5 and business has been good. This popular little opera might be continued indefinitely were it not for the fact that Rip Van Winkle has been in preparation for some time past and the production thereof de-

sired before the elaborate Christmas spectacle, *The Tales of Mother Goose*, written by Edwin Stevens, with music by Max Hirschfeld. In this latter production Edwin Stevens will interpret the part of Mother Goose.

Incap, at the Alcazar, proved such an excellent attraction last week that the management has continued it 28-5. The Kominee follows 6 in which Frederick Paulding will make his first appearance with this co. He will assume juvenile leads and will also take charge of the stage.

A thrilling melodrama, *On the Mississippi*, has delighted large audiences at Morocco's 28-5, a band of picaninies, combined with banjo playing, dancing and specialties adding to the attractiveness of this production. The play is well cast, with William H. Pascoe as Grant Sherwood, the detective, and Maud Edna Hall as Jean Barstow in the leading roles. The scenery and stage effects were, as usual, very effective. Old Glory 6-12.

The name of George E. Lask, the genial stage-director of the Tivoli, has been proposed for membership in the American Dramatists' Club.

A Milk White Flag, with Lansing Rowan, a former member of the Frawley co., in one of the principal parts, will follow Louis James at the Columbia.

Glady Wallis has won her suit to recover one week's salary, amounting to \$100, against T. D. Frawley, who made no defense.

The Frawley co. opened in Honolulu on the 10th ult. in *Christopher Jr.*, and in spite of the driving rainstorm the audience was large and enthusiastic. W. W. KAUFMAN.

## MILWAUKEE.

Robert Mantell paid a flying visit 7, appearing in *A Secret Warrant* at the Davidson for two performances only to good houses. Mr. Mantell appears to great advantage in the role of Louis de Beaumont, and Charles Behrens shared the honors with the star. The support is exceptionally good, praise-worthy work being done by Helen Desmond, Beverly Turner, Victor M. de Silke, Howard Hall, Albert Tavernier and Harry Korman. The costumes were very handsome and the stage settings and other details admirable. Mr. Mantell was the recipient of several enthusiastic curtain-calls. The tour is under the personal direction of genial Mart Hanley. Joseph Jefferson appeared at the Davidson 6 in *Rip Van Winkle*, and 7 in *The Cricket on the Hearth* and *Lead Me Five Shillings*. The latter was produced at each performance. Mr. Jefferson's reception was so cordial, and the applause so loud and prolonged, that he was compelled to say a few words of thanks before the curtain. The supporting co. is most capable, and includes Anne Sutherland, Blanche Bender, Julia Dean, The Hamiltons, William Winter, Joseph Warren, and two remarkably clever little people, Virgie Glyndon and Master Tyler. *The Heart of Maryland* 8-11. Under the Red Robe week of 10.

Ward and Vokes in *The Governors* opened a week's engagement at the Alhambra 5 and drew crowded houses for the first three nights. The play is a very kind, full of mirth-provoking complications, attractive music and good specialties. "Happy" Ward and Harry Vokes were, of course, inimitable. Lucy Daly scored her usual hit. Johnny Page came in for a fair share of the honors. Gus Weinberg (a Milwaukeean, by the way) received a warm recognition from John P. Keele was good and the rest of the co. uniformly excellent. Next week a vaudeville bill will be offered, consisting of Lillian Burkhardt and Caryl Wilber, Hagihara's Japanese troupe, Lillie Western, the Solomonys, and the Wilson Family. The Isle of Champagne week of 11.

Black Patti's Troubadours drew well at the Bijou 7 and furnished a performance which was much appreciated and applauded. Ernest Hogan leads the support, and contrived to please exceedingly. Alice Mackaye displayed an exceptionally rich contralto voice. The operatic selections by Madame Jones and the co. were finely rendered. Next week, Bob Fitzsimmons' Vaudeville co.

Ein Blitz Maedel drew a good audience to the Pabst 5. Haseman's Tochter is the attraction 8. The second concert of the Thomas Orchestra series took place at the Pabst 7 before a large and representative audience. The opera, *Pastorale*, will be presented by local talent 11. The Milwaukee Musical Club will give their first concert of the season at this theatre 20.

Manager O. F. Miller, of the Alhambra, is mourning the loss of his mother, who died Nov. 29. The funeral took place Dec. 1. Among the floral offerings was a very beautiful one from the staff of the Alhambra.

The Dramatic Section of the Milwaukee Ethical Society gave a highly creditable amateur performance 1 in Ethical Hall. The plays presented were Morton's *A Desperate Game*, and a farce, *The Boston Dip*.

Dec. 12 at the Davidson will be Press Club night. C. L. N. NORTON.

## BUFFALO.

The Mysterious Mr. Bugle, preceded by a curtain-raiser entitled *Old Chum*, was the attraction at the Star 2-4. The comedy was well received. Joseph Kilgour and Joseph Holland were especially good, while the work of Gretchen Lyons and Winona Shannon was satisfactory. Primrose and West's Minstrels gave first-class performances 6-8. George Primrose and Ernest Tenney succeeded in amusing the audience, and Mr. Primrose made a particularly big hit with his dancing. The Ben Mowatt Trio proved to be the best club jugglers ever seen here. Others on the bill were the Quaker City Quartette, George Wilson, Waterbury Brothers, and the Seymours. The Geizer 8-11. Fanny Rice 12-15. W. H. Crane in *A Virginia Courtship* 16-18.

The Great Train Robbery was presented at the Lyceum 6-11 to good business. This melodrama, with a large amount of scenery and a dozen Indians and cowboys, seemed to please the patrons. A number of good specialties were introduced. The Land of the Living 13-18.

The Waterbury of Music Hall and Mr. Salisbury have finally succeeded in coming to an agreement whereby the latter retains his lease of the theatre. The stock co. will appear Friday and Saturday of each week, the first drama to be presented being *Doris*. During the other days of the week Mr. Salisbury will play under the management of M. Shea. A great many alterations will be made, and the bills will consist of the best performers on the vaudeville stage. The present delay in consummating the negotiations is caused by the illness of one of the owners of the building.

The Banda Rosa will give a concert at Music Hall 14. Mrs. Elise Bauris, an actress at the German Theatre, while passing along Elliott Street last Spring, slipped, fell and fractured her wrist. She presented a claim for damages to the city authorities, which was finally adjusted last week by awarding her \$100.

The Symphony Orchestra gave an unusually brilliant concert to a large audience at Music Hall 2. Mlle. Antonette Trebelli was the soloist. The next concert will be given 16.

Judge Titus of the Supreme Court granted an order to Walter G. Smith 6 permitting him to begin an action against Gustavus A. Wegfarth, one of the proprietors of the Court Street Theatre, to set aside a transfer of \$25,000 worth of stock in the theatre from Wegfarth to his wife. Smith claims that the transfer was made with the intent to defraud creditors of Wegfarth. REXNOLD WOLF.

## JERSEY CITY.

Chauncey Abbott in *Sweet Innisburgh* came to the Academy of Music 6-11. James O'Neill 12-15. Shannon of the Sixth 20-25.

Jersey City Lodge of Elks, No. 211, held memorial services 5 and offered a fine programme. Arthur C. Moreland was the eulogist and his remarks were very good. J. L. Leach, treasurer, assisted.

Manager Frank E. Henderson's latest bookings at the Academy of Music are *A Hot Old Time*, *The Widow Jones*, and *Captain Impudence*. Colonel Robert G. Ingersoll will lecture at the Academy of Music 19.

Jack L. Morgan, a member of Chauncey Abbott's

co., was a favorite in this city long before he was stage-manager of Denman Thompson's *Old Homestead* co., and he has had a lively week meeting old friends at the Academy of Music 6-11.

Manager Frank E. Henderson, of this city, has become a golf fiend. He is a member of the Board of Directors of the golf club in this city and spends most of his time at practice.

The grand nuisance at theatres here is the peddling of stale music sheets between the acts.

WALTER C. SMITH.

## ST. PAUL.

The engagement of Joseph Jefferson at the Metropolitan Opera House 2-4 was a great treat to St. Paul theatregoers. Rip Van Winkle, *Cricket on the Hearth*, and *Lead Me Five Shillings* were admirably presented by Mr. Jefferson and his excellent co. before large houses. Mr. Jefferson received a most cordial welcome, and was enthusiastically called before the curtain at each performance and responded in a neat speech of thanks for the cordial and generous reception tendered him. Mr. Jefferson's Rip Van Winkle is a beautiful portrayal in its naturalness. His Caleb Plummer and Mr. Delightfully were delightful impersonations. Excellent support was rendered by Theodor Hamilton, Anne Sutherland, and always effective, Virgie Glyndon and Master Tyler are remarkably clever children.

Joseph Warren, Blanche Bender, Julia Dean well sustained their roles. Professor Lockhart's trained elephants and vaudeville co. entertained an appreciative audience 5. The elephants in unique and acrobatic tricks evinced almost human intelligence and their performance did credit to their trainer. The vaudeville portion of the performance was decidedly good, embracing Monsieur Gilbert, the Clever Sisters, Johnson and Lundin, Joseph and Nellie Doner, Williams and Stone, and the Sign Brothers. The Prisoners of Zenda was produced 6. Frederick Ward 9-11. *The Heart of Maryland* 12-14.

At the New Grand Opera House 10-12 was produced 5-11. Zelma Rawlston was the main feature. Miss Rawlston possesses a pleasing mezzo-soprano voice and is very clever in a series of male impersonations, which scored a great hit. At Finley Ridge co. 12-18.

Anthony Hope gave readings from his most popular works at the People's Church 6.

Joseph Jefferson was royally entertained by the St. Paul Lodge of Elks at a social session 2. When the veteran actor entered the lodge room the large gathering of brothers rose to their feet and cheered and applauded to the echo in the enthusiasm of their greeting. Mr. Jefferson responded: "Gentlemen, I don't know that I have ever been the recipient of a greater round of applause than that." In conclusion Mr. Jefferson thanked the brothers for their greeting, and as he departed he was the recipient of an affectionate farewell.

The St. Paul Lodge of Elks held the annual "Lodge of Sorrow" at the Metropolitan Opera House 3. The house was filled to its capacity by an audience deeply impressed with the solemn service. GEORGE H. COLGRAVE.

## NEW ORLEANS.

With the advent of cold weather and the entire disappearance of the fever case and quarantine regulations the theatrical business is on the boom, and the four theatres here are doing a big business.

At the Grand Opera House 5-12 we have had Tim Murphy in *Old Ince*. The play is clever and pleasing to lovers of both comedy and pathos. Mr. Murphy is a good comedian, and in his ability to step from the comic to the sentimental he makes the character of Green consistent and delightful. The other people in the co. are competent, and so far all performances given have been well attended. The character novelty, Sir Henry Hyacinth, Mr. Murphy gave clever imitations of celebrated people. Otis Skinner 12. Miss Francis of Yale 19. Madame Herrmann 20.

The Brownies were here 5.

Julia Marlowe, in repertoire, appeared here 6-12, presenting for Bonnie Prince Charlie, *Romeo and Juliet*, and *As You Like It* during the week. Miss Marlowe is a deserving favorite here and always draws well. We cannot remember a sweeter Rosalind or a more ideal Juliet. As an exponent of Shakespeare's heroines Miss Marlowe is without her peer. A good many regret not seeing Robert Tabor in co. this year, but Alfred Kendrick, the leading man, is very satisfactory, and all his work is of a high order. This is the first time for Bonnie Prince Charlie has been seen here, and it can be said to have made a hit. Lewis Morrison 12.

My friend from India appeared here 5-12. The good impression made in other cities was repeated here, and fair houses have been the order for the week. Frederic Bond, John T. Ward, and May Vokes are in the co. and are good actors. The *Guilts* 12.

The new Olympic Theatre, which promised to become such a paying venture, was destroyed by fire 6 and is supposed to be the work of incendiaries. The theatre, which belonged to the Olympic Hall Association, was a stock co., and valued at \$12,000, which is covered by insurance.

Rene Salomon, a youthful and talented vocalist and pianist, graduate of the Conservatory of Marseilles, France, will be heard in public concert at the Athenaeum Hall 14.

The lodge of Elks observed the annual memorial day of their order 4 with song, eulogy, and prayer. The ceremonies were impressive and characteristic. J. MARSHALL QUINTERO.

## LOUISVILLE.

Madame Modjeska, supported by Joseph Haworth, filled a three nights' engagement 6-8 at Macaulay's, presenting *Magda*, *Mary Stuart*, *Camille* and *Macbeth*. She is a favorite with Louisville playgoers and her engagement here was a profitable one. Julia Marlowe will open 15 for a week.

William H. Crane will present *A Virginia Courtship* at the Auditorium 19.

Good business continues at the Avenue. The attraction for the week commencing 5 was *Macbeth*, introducing Lawson, the terrible Swed, Ward and Vokes open their annual engagement at the Avenue 13.

The full strength of the Meffert co. was brought out at the Temple 6-11, when *The Silver King* was presented in a really creditable manner. The Meffert co.'s attraction opening 13 is a noble one. In that is the first representation that will be given of *Our Discreetible Ancestors*, from the pen of Edmund Dwyer, a member of the co.

Manager A. C. Arthur, of the Avenue, has published a notice on the programme of the house to the effect that patrons reaching the theatre after the close of the curtain at the Avenue will not be seated during the progress of an act. Seating accommodations will be provided for the late-comers in the rear of the theatre and they will not be permitted to disturb others in the audience.

John Mason Strauss, the young Louisville composer, is engaged, it is said, upon an opera after the style of *A Trial by Jury*.

Popular Ed Bacon, the Monon Railroad representative here, is one of the members of the committee who will visit Indianapolis seeking pointers that may be used in connection with the proposed May Musical Festival to be given in this city in the Spring.

The wife of Arthur Livingston, of the Meffert stock co., died suddenly at an infirmary here 1. Her remains will be conveyed to California, she having been a native of that State.

Cesare Balist, the mandolin player, will give a concert here 24. CHARLES D. CLARKE.

## PROVIDENCE.

Patent Applied For was seen at Keith's 6-11 and apparently enjoyed by the audiences, for they were quite appreciative and at times very noisy. Leading parts were well played by W. E. Shaw, Stanley Kent, and Moran. Beatrice, the dancer, in addition to playing the role of *Irish* introduced several songs and dances. The scenic effects were good, the third act, representing a steamer in a storm, being especially realistic. Business good. Shannon of the Sixth 12-15.

At the Providence 6-11 Fanny Bayenport presented her new play, *The Saint and the Fool*. The Sun-line of Paradise Alley is underlined for 13-15 at reduced prices. What Happened to Jones 16-18.

A report appeared in one of our daily papers stating that the large Columbia would be opened again very soon under new management as a popular priced house.

Keith's Opera House was jammed to the doors 5.

when Providence Lodge of Elks held their annual memorial services.

The Arion Club will sing *The Messiah* at its next concert 21. HOWARD C. RIPLEY.

## KANSAS CITY.

A Southern Romance was presented at the Coates Opera House 6-8, and possessed an attractiveness for those who enjoy plays of simplicity and naturalness. The atmosphere of the South was well simulated, and the effect of the entire performance was pleasing. The characters were all in good hands, Emmet Corrigan playing the part of Andre thoroughly well. Beryl Hope gave a charming impersonation of a Southern girl, and Cora Tinnie was vivacious and spirited in an ingenue part. The rest of the co. was fair. Stuart Robson played good-sized audiences 9-11, presenting *The Henrietta*. *St. George to Conquer*, and *Comedy of Errors*.

Flo Irwin succeeded well in the part of the lively widow in *The Widow Jones* at the Grand Opera House 5-11. Ada Lewis continued in her old part of Felicity Jones, George Barnum did better than ever as the Spaniard, and Daniel Kelley was clever as the farmer. The rest of the cast was fair. Hogan's Alley 12-18.

The Heart of Chicago was put on at the Ninth Street Opera House 5-11, and was loudly applauded by fair audiences. The co. was good. *The Dazzler* 12-18.

The Woodward Stock co. revived *The Private Secretary* at the Auditorium 5-8 and Ten Nights in a Barroom 9-11. Manager Woodward made his first appearance here in the former play and was received with great favor. Arthur and Jennie Dunn amused the audiences exceedingly in their little sketch, and the Danny Brothers introduced some sensational acts. The Hale Sisters, local dancers, also pleased.

St. Clair's Black 400 Specialty Company gave good performances and drew moderately at the Gillis 5-11. The co. was composed of colored people.

Elks benefit will occur 17.

FRANK B. WILCOX.

## WINNEPESIS.

Seamus O'Brien appeared at the Metropolitan Opera House 2-4 in a play of Elks to a fair audience. Mr. O'Brien's performance was not up to his usual standard. Mrs. O'Brien was a very good actress. As the Brothers Antipholus were very good. Lida McMillan made a pleasing theme. Stage effects were elaborate and realistic. Fredrick Ward, who has a host of friends here, opened a brief engagement 6 in his new play, *Islander*, to a very appreciative audience. Both play and co. made an emphatic hit. Mr. Ward gave a strong and forceful rendering of the title-role and was obliged to respond to several curtain calls. Carl Smith, Archibald Hotchkiss, William Corbett, H. W. Wallace, Beatrice Lieb, and Grace Wallace were well cast.

At the Bijou The Electrician opened for a week 5 to a large and pleased audience. The play abounds in strong climaxes and holds the interest throughout. The co. was adequate and included P. Aug. Anderson, Charles Phillips, J. H. Bradbury, Ada Russell, Frank Kingston, Arthur E. Sprague, Florence Stone, and Helena Collier.

The annual Lodge of Sorrow of the Minneapolis Lodge of Elks No. 44 was held at the Church of the Redeemer 5. Hon. Frank M. Nye delivered the memorial address, which was a masterly one. The music was of an exceptionally high order.

The Dams Orchestra gave the second in their series of concerts at the Metropolitan Theatre 5 to the capacity of the house. The programme proved exceptionally entertaining and provoked enthusiastic applause. F. C. CAMPBELL.

## INDIANAPOLIS.

Willie Collier in *The Man from Mexico* came to English's 2-4. In this comedy Collier has the best role in which he ever has appeared here. Louise Allen is pretty and her graceful dance in the last act was enjoyed. Melvin Arruckle has an excellent part and takes it well. Business was good, but not what it should have been. *Comedies*, *Into Court*, with Marie Dressler and John C. Rice, opened English's 6 for a three days' stay. Miss Dressler makes the most of her part, most ably assisted by Mr. Rice. Sally Cohen sings well, as does John G. Sparks. There is nothing in the show but fun, and the audiences were greatly amused. Joseph Jefferson 11.

McNulty's Visit at the Park 2-4 did only fair business. This city has had a surfeit of Irish plays this season. Isham's Octoroons opened at the Park 6 with about the same people as seen here last season twice. There was plenty of music and most of it was good, especially the farce play by Madame Flower and Fred J. Piper. The advance sale for Mrs. Fiske in *Toss of the D'Urbervilles* has been very large. The engagement will open 9.

W. W. LOWMY.

## PITTSBURG.

The New Grand Opera House was well filled 6 when the stock co. presented *D'Emery's Celebrated Case*. The piece was elaborately staged by Stage-Manager Bryton, and Miss Collier as Adrienne Bonnard made a decided hit. Able support was rendered by Messrs. Edwards, Ward, and Harry Mainhall. Next week the stock co. will be seen in *The Silver King*.

Down in Dixie opened at the Bijou 6 to a very large audience. The pikaniny band and musical numbers introduced in the plantation scene were very much enjoyed. *Blaney's A Hired Girl* 12-18. *Side Tracked* was presented to good houses at the East End Theatre 6. *The Rays in A Hot Old Time* 13-15.

James A. Herne was seen here during the week at the Alvin in *Shore Acres*, opening 6 to a large audience.

Best performances for the Police Pension Fund Association will be given at the New Grand Opera House and Avenue Theatre Jan. 3.

Sam Fisher, at the beginning of the season with *A Boy Wanted* co., joined Byrne Brothers' 5-10 while the co. was here. E. J. DONNELLY.

## CLEVELAND.

All the theatres suffered a slump in business week of 6 and there is only one reason for it, and that is, none of them had anything new to offer. The personal favorite, *The Old Homestead*, was at the Euclid with Denman Thompson as the only feature to commend it over previous seasons. *The Girl from Paris* 12-18.

Hughes' Trans-Oceanic Star Specialty co. played to probably the best business of the week at the Lyceum. Primrose and West's Minstrels 12-15. Donnelly and Girard 16-18.

At the Cleveland 16-18 the Wagon Wheel in her dress *Wagon Wheel* Mah, held the boards 6-11. *Darkest Russia* 12-15.

Judge Walter C. Ong, of the Common Pleas Court, declares that it is no violation of the laws for the theatres to be open on Sunday. He declares that it is as lawful for the actor to act on Sunday as it is for the church singer who sings for money to sing on Sunday, and that the minister who preaches works on Sunday, so they all come under the same common law.

Robert J. Burdette lectured in Music Hall 9.

WILLIAM CRAWFORD.

## GALVESTON.

Tim Murphy was at the Grand 1-2 in *Old Ince*, and Sir Henry Hyacinth, supported by a capable co., but was not accorded the recognition merited, the audience in attendance being apparently small, though daily appreciative. Edwin Travers followed 4 in *A Jolly Night* and fared similarly, the performance, while thoroughly enjoyable, being witnessed by but a small audience. Adena Bonnell in *Patio Romani*, with serpentine and fire dance as accompaniment, was the bill 5 and met with decidedly poor results. Human Hearts 6-7. *The Herrmanns*. *Manhattan Stock* co. 9-10.

C. N. BROOK.

## ATLANTA.

The Wilbur Kirwin Opera co. closed its engagement at the Lyceum 3 with the opera *Mascotte* before a large audience. The success of the co. is due to the good work of Miss Kirwin, Charles Harvey, Will Ellwanger, Clayton Ferguson, George Mandy, J. C. Fuller, Miss Baxter, and Miss Poole, and the



efficiency of the chorus under the leadership of Arthur Poll, the musical director. The co. will return about Jan. 1. Miss Francis of Yale 14. J. H. Thompson.

## OMAHA.

At the Boyd Stuart Robson opened a two-night engagement, taking the dual role in the two dramas. Business was light, but on the succeeding evening, when The Henrietta was presented, a splendid audience testified to the popularity of Robson Howard's charming comedy. Mrs. Robson as the Widow Opdyke shared honors with her talented husband. The rest of the co. was fair.

Fl. Irwin in The Widow Jones at the Creighton 24 received a hearty welcome. The audience would have been large but for stormy weather which prevailed during the engagement. Miss Irwin is surrounded by a bright lot of specialty people and the performance goes with much dash and vim. The co. is a fair business. It is a very good show of its kind, and the Yellow Kid and his chum were heartily applauded. Shanty Town 16-18. A Bunch of Keys 19-21.

JOHN R. RINGWALT

## DETROIT.

Secret Service was at the Empire 6-8. Primrose and West's Minstrels fill out the rest of the week 9-11. Joseph Jefferson follows 12-14.

My Friend from India opened at the Lyceum 5. William C. Mandeville is the leading light of the co. He finds his best support in Ernest Ward, Arthur Larkin, Charles E. Mitchell, Walter Calligan, Agnes Farnum, and Louise Arnot. The sale of Champagne will open 12.

The attraction at Whitney's 4-11 is The Span of Life, which has been on exhibition several seasons and seen in Detroit many times. In this production the human bridge is formed by the Dussanettes, who are also seen in a number of other athletic feats. Next week, Joe Flynn in McGinty the Sport.

## PORTLAND, ORE.

Marquand-Albion Opera co. 14 in La Grande Duchesse, Amorita, and Black Hussar sang to good business. Julius Grant Opera co. 20 for two weeks.

Cordway and Third Street dark week ending 4. Portland Elks, 1st, held their annual memorial service in the Marquand 3. The musical part of the service, which was grand and impressive, was directed by W. H. Kinross. Rose Bloch, Dom Zan, and Dr. Archer were the soloists. Oregon Road Club and Mount Club contributed two choral numbers. Frank A. Moore delivered the eulogy. Ralph W. Moody made the address. There was a very large attendance.

O. J. MITCHELL.

## CORRESPONDENCE

## ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Manhattan Rock co. Nov. 24 presented Mr. Barnes of New York. Arabians Nights, Blue Grass, Banker's Daughter, Wife for Hire, and A Celebrated Case to decidedly good business. The Gelsa to large houses 4; the dainty and tuneful opera was well staged, presented by a good co. and pleased immensely; C. W. Swain, John Park, Linda da Costa, and Laura Millard did commendable work and were warmly received. Never Again 8. The Brownies 7. Lewis Morrison 10, 11. The Murphy 12. Items: Manager Jacob Tannebaum and wife have returned from a visit in the North.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Peters and Green Comedy co. to fair audiences 6-11. Georgia Minstrels 12. The Murphy 14. Felt Miller Comedians 15. Moore's Comedy Theatre (S. E. Hirsch and Brother, managers): Never Again 4. Lewis Morrison in Faust 12. The Brownies 14.

TUCULONA.—ACADEMY OF MUSIC (John G. Brady, manager): Baldwin-McVillie co. opened for three nights 6 to 8 P. M. with Sings and Sings. All the Comedies of Home 7. Head Kicks 4.

SEVEN.—OPERA HOUSE (J. Tannebaum, manager): Grubbs, Thelma and Morris; Julia Mor. In the North. Primrose and West's Minstrels a good business 2. Felt Miller and Oscar Simon 4 had poor business, but deserved better; inclement weather kept many away. Eugene Blair 6, 7, presenting Canada 6 to fair house; excellent satisfaction. Veriscope 8. Baldwin-McVillie co. (return date) 10-14.

SELMA.—ACADEMY OF MUSIC (R. F. Toler, manager): The Gelsa 6 to the capacity; performance excellent. The Brownies 8. Georgia Minstrels 11.

## ARIZONA.

PHOENIX.—OPERA HOUSE (Dr. G. H. Knapp, manager): Hermann the Great co. to good business Nov. 24. A Trip to Chinatown 12; big business; splendid entertainment. Ole Olson 10, 11. Minstrel Theatre co. (return date) 13-14. The Murphy 15. Felt Miller serving with the place at the Opera House 4. Over 100 invitations have been issued, and it is expected to be one of the grandest services on the Coast.

SCOTT.—OPERA HOUSE (H. B. Mann, manager): Minstrel Theatre co. Nov. 24 opened this new house; business good. Richards and Fringo's Minstrels 2.

TUCSON.—OPERA HOUSE (A. Y. Green, manager): The Murphy 10; Mrs. Morrison's drama were much admired; business poor. A Trip to Chinatown failed to materialize. Minstrel Theatre co. 6-11.

## ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (J. H. Morris, manager): My Friend from India Nov. 25. Good business. A Bunch of Keys 1; poor performance; fair business. A Southern Romance 2; performance good. The Brownies 3. The Murphy 4. The Murphy 5. The Murphy 6. The Murphy 7. The Murphy 8. The Murphy 9. The Murphy 10. The Murphy 11. The Murphy 12. The Murphy 13. The Murphy 14. The Murphy 15. The Murphy 16. The Murphy 17. The Murphy 18. The Murphy 19. The Murphy 20. The Murphy 21. The Murphy 22. The Murphy 23. The Murphy 24. The Murphy 25. The Murphy 26. The Murphy 27. The Murphy 28. The Murphy 29. The Murphy 30. The Murphy 31. The Murphy 32. The Murphy 33. The Murphy 34. The Murphy 35. The Murphy 36. The Murphy 37. The Murphy 38. The Murphy 39. The Murphy 40. The Murphy 41. The Murphy 42. The Murphy 43. The Murphy 44. The Murphy 45. The Murphy 46. The Murphy 47. The Murphy 48. The Murphy 49. The Murphy 50. The Murphy 51. The Murphy 52. The Murphy 53. The Murphy 54. The Murphy 55. The Murphy 56. 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## CALIFORNIA.

OAKLAND.—MACDONALD'S THEATRE (J. H. Morris, manager): Grubbs, Thelma and Morris; Julia Mor. In the North. Primrose and West's Minstrels a good business 2. Felt Miller and Oscar Simon 4 had poor business, but deserved better; inclement weather kept many away. Eugene Blair 6, 7, presenting Canada 6 to fair house; excellent satisfaction. Veriscope 8. Baldwin-McVillie co. (return date) 10-14.

SELMA.—ACADEMY OF MUSIC (R. F. Toler, manager): The Gelsa 6 to the capacity; performance excellent. The Brownies 8. Georgia Minstrels 11.

PHOENIX.—OPERA HOUSE (Dr. G. H. Knapp, manager): Hermann the Great co. to good business Nov. 24. A Trip to Chinatown 12; big business; splendid entertainment. Ole Olson 10, 11. Minstrel Theatre co. (return date) 13-14. The Murphy 15. Felt Miller serving with the place at the Opera House 4. Over 100 invitations have been issued, and it is expected to be one of the grandest services on the Coast.

SCOTT.—OPERA HOUSE (H. B. Mann, manager): Minstrel Theatre co. Nov. 24 opened this new house; business good. Richards and Fringo's Minstrels 2.

TUCSON.—OPERA HOUSE (A. Y. Green, manager): The Murphy 10; Mrs. Morrison's drama were much admired; business poor. A Trip to Chinatown failed to materialize. Minstrel Theatre co. 6-11.

PORT SMITH.—GRAND OPERA HOUSE (J. H. Morris, manager): My Friend from India Nov. 25. Good business. A Bunch of Keys 1; poor performance; fair business. A Southern Romance 2; performance good. The Brownies 3. The Murphy 4. The Murphy 5. The Murphy 6. The Murphy 7. The Murphy 8. The Murphy 9. The Murphy 10. The Murphy 11. The Murphy 12. The Murphy 13. The Murphy 14. The Murphy 15. The Murphy 16. The Murphy 17. The Murphy 18. The Murphy 19. The Murphy 20. The Murphy 21. The Murphy 22. The Murphy 23. The Murphy 24. The Murphy 25. The Murphy 26. The Murphy 27. The Murphy 28. The Murphy 29. The Murphy 30. The Murphy 31. The Murphy 32. The Murphy 33. The Murphy 34. The Murphy 35. The Murphy 36. The Murphy 37. The Murphy 38. The Murphy 39. The Murphy 40. The Murphy 41. The Murphy 42. The Murphy 43. The Murphy 44. The Murphy 45. The Murphy 46. The Murphy 47. The Murphy 48. The Murphy 49. The Murphy 50. The Murphy 51. The Murphy 52. The Murphy 53. The Murphy 54. The Murphy 55. The Murphy 56. 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Nov. 25; good business. Madame Sans Gêne 7. Clay Clement 14.

### MINNESOTA.

**WINONA.**—Opera House (J. Straillipha, manager): Railroad Jack Nov. 30; 1; fair business; performance ordinary. The Prisoner of Zenda 2. At Piney Ridge 11.

**BRANDER.**—Sleeper Opera House (James R. Smith, manager): George's Colored Minstrel Nov. 30; small house. Jane Coombe 9. The Girl from Frisco 21. Railroad Jack 22.

**STILLWATER.**—Grand Opera House (E. W. Durant, manager): Professor Barron, hypnotist, 2; one of the poorest exhibitions ever seen here. Music Hall (W. G. Bronson, manager): Marks Brothers co. 8-11. Captain Anderson 7.

**CROOKSTON.**—Grand Opera House (T. H. Hoin, manager): Maximilian Dick 1; large and pleased audience. Clivette 11. Paul Caseneuve 13. Jane Coombe 17.

**ALBERT LEA.**—Opera House (J. A. Fuller, manager): Scandinavian Ladies' Quartette Nov. 30. Clivette 1 to good house. The Woman in Black 8. Ida Fuller 10.

**ST. PETER.**—Theatre (Hoffler Brothers, managers): Juno Barrett co. Nov. 30; 3; poor houses; fair performance. Swedish Ladies' Quartette 7.

**ANKASTON.**—Theatre (Jack Hoffler, manager): Ida Fuller canceled 3-4. The Woman in Black 7; receipts \$322; performance good. Brooks and Bailey 10. Frederick Ward 13. Maximilian Dick 17. 1462 20. The Woman in Black (return) 23.

### MISSISSIPPI.

**VAZOO CITY.**—Bunka Hall (D. Wolstein, manager): Miller-Simon-Wallace co. opened our season Nov. 25; good business and co. Our Dorothy co. 6-8.

**JACKSON.**—Robinson's Opera House (M. G. Fields, manager): Georgia Minstrels 3.—ITEM: The management of the house has again changed and is now in the hands of M. G. Fields.

**VICKSBURG.**—Opera House (Piazza and Botta, managers): Richards and Pringle's Minstrels delighted a crowded house 6; receipts, \$300. The Geisha 8.

### MISSOURI.

**SPRINGFIELD.**—Baldwin Theatre (W. L. Porter, field, house and manager): A Bunch of Keys 2; well produced. Corinne in An American Beauty 3; small business. Uncle Josh Sprucey 4; good business. T. W. Keene 5.—ITEM: Gladys Luther, of A Bunch of Keys co., was taken ill with typhoid malaria at St. Louis, Mo., and is now at the State Hotel, at that point. Grace Vaughn, of A Black Sheep co., joined A Bunch of Keys here.

**ST. JOSEPH.**—Tootie Theatre (C. U. Philey, manager): Nordic in concert 2 drew a large house. Stuart Hobson 3. Digby Bell 9. Hogan's Alley 13.—CRAWFORD THEATRE (E. S. Bright, manager): Ward and Volke in The Governor's Men Nov. 25. The Chicago draw well 2-4. The Broadway Girl 7. The Dancer 8.

**LOUISIANA.**—Parks Opera House (E. A. Parks, Sr. and E. A. Parks, Jr., managers): Graham Earle co. finished a week's engagement 4. Plays presented were: Side Tracked, Dixie's Land, Sweet Genevieve, The Evil Genius, The Irish Queen, and The New White Slave. Performance excellent; business good. The Man in the Iron Mask 8. Nelsonia 11.

**FAVETTE.**—Opera House (Lee Holladay, manager): W. S. Hart in The Man in the Iron Mask 4 to light house; performance first-class. Gillsbury's Reception 2.

**MARSHALL.**—Opera House (Bryant and Newton, managers): The Heart of Chicago 13.

**FULTON.**—Grand Opera House (T. M. Bolton, manager): Frank E. Long co. opened for a week 2 to S. R. O.

**JOPLIN.**—Club Theatre (George B. Nichols, manager): Uncle Josh Sprucey Nov. 25; good business; co. fair. Bar Bar (local) 1-4. A Bunch of Keys 5; large audience; co. first-class. Corinne in An American Beauty 6; good business; ordinary performance.

**WARRENSBURG.**—Magnolia Opera House (Hudson and Markward, managers): Paige's Players 13-15.—ITEM: Charles L. Carter, of Mercer-Pisano co., is spending a few days with his parents here.

**LOUISIANA.**—Parks Opera House (E. A. Parks, Sr. and Jr., owners and managers): W. S. Hart, supported by an excellent co., in The Man in the Iron Mask 8; performance excellent; fair business.

**MARSHALL.**—Parks Opera House (J. R. Price, manager): Nellie McHenry in A Night in Gay New York 1; fair business. A Black Sheep 11. Murray and Mack 20. Bents-Santley co. 23.

**LEXINGTON.**—New Grand Opera House (J. C. Venable, manager): The Heart of Chicago 14.

**ROBERTLY.**—Roberts' New Opera House (P. Halloran, manager): A Bunch of Keys 11. The Heart of Chicago 14.

**NEEDS.**—Farris Grand Opera House (Gentry and Worrell, managers): Steele and Cooper's Colored Minstrels 6; good house; satisfactory performance. A Bunch of Keys 8. Thomas W. Keene 21. Hogan's Alley 22.

### MONTANA.

**BOZEMAN.**—Opera House (A. R. Cutting, manager): Schubert Symphony Club 1; light business. The Gay Matinee Girl 7. Lost, Strayed or Stolen 22.

**ANACONDA.**—Theatre (Margaret John Maguire, manager): A Milk White Flag 2; S. R. O.; co. gave satisfaction. In Old Madrid 8.

**MISSOULA.**—Union Opera House (John Maguire, manager): Mathews and Bulger in At Gay Coney Island gave a pleasing performance to a good house Nov. 25. A Milk White Flag gave a fair performance to a good house 8. Mary Martha, Edna Davis, George Tallman, and Richard Garcelle took a vacation. Katie Fennell 5. The Pulse of New York 11.—ITEM: The Elks held their yearly memorial service at Union Opera House.

**LIVINGSTON.**—Opera House (C. R. Hoffert, manager): Schubert Symphony Club 1 to small house. The Gay Matinee Girl 4; fair house and performance. Lost, Strayed or Stolen 22.

**HELENA.**—Ming's Opera House (John W. Luke, manager and manager): In Old Madrid 3; fair performance; poor house. The Gay Matinee Girl 9. The Late Mr. Castello 21.

**BILLINGS.**—Opera House (A. L. Babcock, manager): Schubert Symphony Club 13. The Gay Matinee Girl 4; good business; excellent performance.

### NEBRASKA.

**FREMONT.**—Love Opera House (George J. Codington, manager): Hogan's Alley had a satisfactory return engagement 4. Warner Comedy co. opened for a week 6 before a crowded house; co. good.

**KRAVIER.**—Opera House (R. L. Napper, manager): Hogan's Alley to poor business 2 on account of inclement weather; performance excellent.

**HASTINGS.**—Kerr Opera House (W. S. Schellak, manager): Hogan's Alley 1; good performance; fair house.

### NEW HAMPSHIRE.

**MANCHESTER.**—Opera House (E. W. Harrington, manager): Bennett and Moulton co. Nov. 29-4; good business. Never Again 14. Patent Applied For 17.—NEW ELKS STREET THEATRE (George L. McFadden, manager): Annie Rooney in A Girl from New York 6-8 pleased good houses. The White slave 9-11.—ITEM: Manager McFadden returned from New York 3, having booked some excellent attractions. The local Elks held their annual memorial service 5.

**DOVER.**—City Opera House (George H. Demeritt, manager): James B. Mackie in Grimes' Cellular Door pleased a small house 3. Hi Henry's Minstrels drew a large audience 9; general satisfaction. The Elks held their memorial services at the Opera House 5.

**PORTSMOUTH.**—Music Hall (J. O. Ayers, manager): The Frogs of Wyndham, a comic opera by Burton E. Leavitt, was given by local talent to good

houses 2-3. Hi Henry's Minstrels drew a good house 6; fair satisfaction. The Gormans in Mr. Beane from Boston attracted a small house 4. Patent Applied For 15. William Barry 16.

**CONCORD.**—White's Opera House (B. C. White, manager): Burt Haverly and Laura Higger in A Railroad Ticket 3; good house; best farce-comedy co. of the season: Harry Porter made a big hit. U. T. C. 15. Patent Applied For 18. Hi Henry's Minstrels 27.

**EXETER.**—Opera House (J. D. P. Wingate, manager): Annalsburg Opera co. 11. Frankie Carpenter 13-15.

**CLAREMONT.**—Opera House (O. B. Band, manager): James B. Mackie in Grimes' Cellular Door 7; good house. Mozart Symphony Club 14.

### NEW JERSEY.

**NEWARK.**—Theatre (J. Bard Worrell, manager): The Sign of the Cross 6-11. Chauncey Olcott 13-18. The Lilliputians 20-25.—JACOB'S THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative: James O'Neill gave a pleasing and effective performance of Monte Cristo 6-11; satisfactory business. When London Sleeps 13-18.—COLUMBIA THEATRE (L. W. Warner, manager): A Trip to Coccythia 6-11 opened to S. R. O. Hands Across the Sea 12-18. One of the Finest 20-25.—ITEM: The Schubert Vocal Society (local) sang Elijah at the Kruger Auditorium 9.—The Ladies' Choral Club (local) entertained their friends with an evening of song at the Essex Lyceum 13.—The W. Volke has been appointed treasurer of the Columbia.—The season of T. M. A. Lodge 28 was held 5.—The Newark Theatre was crowded 5, the occasion being the memorial services of Lodge 21. B. P. O. Elks. An address was made by Oscar F. Gifford and the eulogy was delivered by Robert F. Walsh.

**ELIZABETH.**—Star Theatre (Colonel W. M. Morton, manager): Miss Francis de Yale to a fair audience 4; performance excellent. Etienne Girardot in the title-role is worthy of special mention: rest of co. good. Wood Sisters' Burlesque co. 9-11 did fairly; specialties gave satisfaction.

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**FONDA.**—Opera House (E. B. Hodge, assistant manager): Peck's Bad Boy 7; good house; performance good. Stetson's U. T. C. 19. Tanner's Comedians 18. Down the Slope 20.

**GENEVA.**—Smith's Opera House (F. K. Hardison, manager): The Heartstone 2 and Under the Dome 3; good performances; light business. Euterpe Rango Club 4. The Heart of Chicago 8. Wizard of the Nile 9. The Foundling 10. A Gay New Yorker 15. Joe Ott 20. Stetson's U. T. C. 23.

**WELLSVILLE.**—Baldwin Theatre (E. A. Baldwin, manager): Agnes Wallace-Villa in The World Against Her 3; excellent performance; fair house. The Heartstone 8.

**GLOVERSVILLE.**—Kasson Opera House (A. L. Correll, manager): Peck's Bad Boy pleased a fair audience 2. Banda Roma drew a big house 7; every one satisfied. Stetson's U. T. C. 9. The Star Gazer 11. Local minstrels 13. Great Train Robbery 15. The Heart of Chicago 18.

**JOHNSTOWN.**—Grand Opera House (John E. Barrett, manager): The Wizard of the Nile 5; large business; co. first-class. Fred Frazar, Marie Millard, and Agnes Paul deserve special mention.

**OSWEGO.**—Richardson Theatre (J. A. Wallace, manager): My Boys 2 pleased average house. Kennedy's Players opened 6 for a week in repertoire to large house; seemed to satisfy. Stowe's U. T. C. 14. Rhea 18. Wilbur Opera co. 20-25.

**AUBURN.**—Burtis Opera House (E. S. Newton, manager): Under the Dome did a light business 4. The Wizard of the Nile drew a large house 6; per- formance excellent. Banda Roma 9. U. T. C. 11. Kennedy's Players 13-18.

**BATH.**—Casino Opera House (C. A. Shultz, manager): The Heartstone 7; good business; entertainment satisfactory.

**LYONS.**—Memorial Hall (John Mills, manager): The Wizard of the Nile 10. Joe Ott 15.

**PENNY VAN.**—Sheppard Opera House (C. H. Sheppard, manager): The Heartstone 5; good performance to fair business. A Hot Old Time 7; fair performance to good business. Daniel Sully 9. A Gay New Yorker 14. Peck's Bad Boy 17.

**FORT EDWARD.**—Bradley Opera House (M. H. Bradley, manager): The Real Widow Brown; house good; audience pleased. James B. Mackie 14. Down the Slope 16. New England Home 22.

**PEEKSKILL.**—DeWitt Opera House (F. S. Cunningham, manager): Gilmore and Leonard in Hogan's Alley 1 drew a fair and pleased audience. A Madeline of Port Reno 14. A Stranger in New York 20. Stetson's U. T. C. 25.

**WHITEHALL.**—Music Hall (A. M. Andrews, manager): The Real Widow Brown 7; attraction and business fair. James B. Mackie 13.

**ELIZABETH.**—Lyceum Theatre (M. B. Bots, manager): Charles Smith, manager: Roland Reed pleased a large house 2 with A Man of Ideas. A Stranger in New York 5. Shore Acres to two good houses 4. Donnelly and Girard in The Governor's Men 14. The Foundling 8. Banda Roma 10. Elroy Stock co. 18.

**CORTLAND.**—Opera House (Wallace and Gilmore, managers): Daniel Sully in O'Brien the Contractor 4; excellent satisfaction; good business. U. T. C. 8; good business; fair co. Under the Dome 9. The Great Train Robbery 14. A Railroad Ticket (return engagement) 15.

**BATAVIA.**—Dellinger Opera House (E. J. Dellinger, manager): The World Against Her 9. Joe Murphy 13.

**TRIACA.**—Lyceum (M. M. Gustaf, manager): A Stranger in New York 4. Daniel Sully pleased a fair house 7. Richard Mansfield 16. Rhea 24, 25.

**MIDDLETOWN.**—Casino Theatre (H. W. Corey, manager): Priscilla (local) 14. Out of Sight 17.

**NYACK.**—Opera House (E. C. Poole, manager): Gorton's Minstrels 6; S. R. O.

**OLEAN.**—Opera House (Wagner and Son, managers): Shore Acres 7; largest house of season. Joseph Murphy 15.—ACADEMY OF MUSIC (F. D. Leland, manager): Dark.

**OSWEGO.**—Metropolitan Theatre (W. D. Fitzgerald, manager): A Breezy Time 8 delighted a large audience. Hoffman and Leggett co. 9; good house. A Railroad Ticket 23.—ITEM: Soman and Landis, of Chicago, have the contract for painting the scenery for the new opera house.

**SARATOGA SPRING.**—Theatre (Saratoga (Sherlock Sisters, managers): Stetson's U. T. C. co. 4 drew large houses and gave satisfaction. A fine audience greeted E. Melvin Robinson 6; his impersonations were from David Garrick. Joe Ott in The Star Gazer delighted a large audience 9. Alma Chester 13.—TOWN HALL (Thomas Leonard, manager): Mile. Ani's Monarchs 3 drew a fair and disappointed audience. Professor C. W. Baldy, hypnotist, booked for 6-11, failed to appear. The Heart of Chicago 23.

**AMSTERDAM.**—Opera House (George McCampha, manager): Banda Roma delighted a good audience 7. Stetson's U. T. C. to good business 8. Wang to good business 9. A Stranger in New York 10. Joe Ott 13. Kennedy's Players 20-25.

**FULTON.**—Stephens Opera House (William C. Stephens, manager): Bates Bros. co. 6-11 to fair business; good satisfaction.

**KINGSTON.**—Opera House (C. V. Du Bois, manager): Wang to a large audience; co. not up to expectations. Henshaw and Ten Brock (return engagement) 15.

**NEWBURGH.**—Academy of Music (F. M. Taylor, manager): Gilmore and Leonard in Hogan's Alley 6; fair performance; light business. Daly's co. in The Geisha 8; large audience; performance fine. Woodford's Stock co. 9-11 to fair business. Richard Mansfield 14.—ITEM: Newburg Lodge of Elks No. 247, held their lodge of Sorority before a large assemblage of friends.

**ROME.**—Washington Street Opera House (Graves and Roth, managers): Peck's Bad Boy 4; small audience; co. good. The Heart of Chicago 11. Primrose and West's Minstrels 14. A Breezy Time 21. Jacobs' Opera co. 23.—SINK'S OPERA HOUSE (Samuel Cox, manager): Dark.

**SCHENECTADY.**—Van Culer Opera House (C. B. Bussick, manager): The Girl from Paris to S. R. O. 8; co. first-class and very one pleased. Banda Roma 9. A fine concert to a small audience 8. Stetson's U. T. C. drew two large houses 7; competent co.; first-class specialties were introduced. A Stranger in New York 9. Cora Payton co. 13-18. William H. Crane 22.

**DANVILLE.**—Hickman Opera House (L. H. Heckman, manager): A Gay New Yorker 8; good business and performance.

**BALISTON SPA.**—Sandsou Opera House (William H. Quinn, manager): Fitz and Webster in A Breezy Time Nov. 29; fair performance; light business. Joe Ott 10. Blue Jeans 17.

**CATELL.**—Nelson Theatre (Kortz and Lampman, managers): Gorton's Minstrels 2; fair house. Blue Jeans 6; good business; performance best this season. Henshaw and Ten Brock 1



Waldman, manager; A Boy Wanted 1; good business. Keller 2; good performance and business. Billy Link's Vaudeville co. 3, 4. A Contented Woman 10.

**COLUMBUS.**—GRAND SOUTHERN THEATRE (Lee M. Boda, general manager; Ad F. Miller, business manager; Keller 24 did fair business; his illusions were splendid, and he was ably assisted by Mrs. Keller. The Sporting Duchess 5-7. Jack and the Beanstalk 9-11. William H. Crane 13. Dennis Thompson 14. Joseph Jefferson 15. The Wizard of the Town 16. Robert Mantell 17-18. The Wizard of the Town (Albert Orena, manager; McCorley's Twain, with a capable cast, did well 2-4. Mrs. Pike, with superb supporting co., to good business 6-8. Mrs. Pike's interpretation of Tess was a marvelous bit of acting that will long be remembered, certainly being frequent. Stage settings were most artistic. The Sidewalks of New York 9-11. The Indian Mail Carrier 12-14. A Boy Wanted 15-18. GRAND OPERA HOUSE (Lee M. Boda, general manager; Robert A. Evans, business manager; All the Comforts of Home was the bill presented the week of 6 to good business. The Neil Scott co. James Neil played the leading role in a breezy manner. Hercules Mayall, Joseph B. Everham, and Kate Blake were also excellent. Will Dean, a Columbus boy, showed himself capable of better roles. The Galley Slave 13-15. ITEMS: Matthew Armstrong and Sons have completed new scenery for the New Philadelphia Opera House. Columbus, Miss. Grand and the Memorial Hall. Zanesville, Ohio. Sam Fidler, of the Sells Brothers Circus, is in the city for the season. Columbus Lodge held memorial services at the Great Southern 5. The services were most impressive.

**AKRON.**—GRAND OPERA HOUSE (W. G. Robinson, manager; Daniel R. Ryan 24 in My Partner, The Ironmaster, A Night's Frolic, and Nick of the Woods; co. very strong; house well filled at each performance. Charles Coghlan 9. Aldora Shem 10. A Contented Woman 11. Captain Impudence 12. O'Hooligan's Wedding 13. The Wizard of the Nile 14. Puddin'head Wilson 15. Primrose and West 17. ASSEMBLY THEATRE (W. G. Robinson, manager; Watson's Vaudeville co. 2-4 failed to please; audience small. The Geese 13. Grant and Willard 15.

**CINCINNATI.**—GRAND OPERA HOUSE (Steve J. Henry, manager; Mr. and Mrs. Russ Whytal in For Fair Virginia to good business.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager; Labadie's Faust 3; large and pleased audience. Eldora Shem 6 presented The Bells to good house; performance unsatisfactory. The Gibneys opened 7 to full house in The Black Flag.

**LIMA.**—FAVORITE OPERA HOUSE (Howard G. Hyde, manager; The Murray Comedy co. opened for a week 5 to a large house with The Merry Cobbler; performance fair. The Whirl of the Town 15. Mary Ellen 16.

**SAINT PAUL.**—ARIEL OPERA HOUSE (T. S. Cowden, manager; Local Elks 21-22. J. E. Toole 23.

**LANCASTER.**—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager; Billy Link's Vaudeville co. 1, 2; good show; fair business. Van Dyke and Eaton co. 13-15. Boston Symphony Orchestra 29.

**HILLSBORO.**—DELL'S OPERA HOUSE (Frank Ayres, manager; Schumann Concert co. 3—ITEM: The Elks of this place attended memorial services in Cincinnati 5.

**MANFIELD.**—MEMORIAL OPERA HOUSE (E. R. Endy, manager; Reeves' Burlesque co. 3, 4 to good business; co. good. A Contented Woman 13. The Wizard of the Nile 16. My Friend from India 25.

**CALDWELL.**—OPERA HOUSE (J. H. Friedman, manager; A Hot Time in the Old Town 9.

**CARROLLTON.**—GRAND OPERA HOUSE (Kemper Brothers, managers; Ollie Torbett Concert co. 11.

**CANAL DOVER.**—BIG FOUR OPERA HOUSE (Reiter and Cox, managers; Professor Boone, hypnotist, 6, 7; S. R. O. The Widow Bedott 9. Aldora Shem 11. Nugent and De Long 13-15.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor; Larrigan's Ball 1; fair house and satisfaction.

**GALSON.**—CITY OPERA HOUSE (S. E. Riblet, manager; Swedish Male Quartette 7. Princess Bonnie (local) 8 to good business.—MANAGER OPERA HOUSE (Waldman and Rettig, managers; O'Hooligan's Wedding 8.—ITEM: Frances and De Long, late of the Union-Hiram co., are here organizing the Frances and De Long Comedy co. to start out in January.

**MARTIN'S FERRY.**—NEW OPERA HOUSE (Will A. Miller, manager; The Widow Bedott 4; good performance; fair business. Labadie's Faust to fair business 6. Female Minstrels (local) 10. Webb's Comedians 13-15.—ITEM: Jerome Anthony joined the Labadie Faust co. here and will appear in the title role.

**DENNISON.**—OPERA HOUSE (Samuel Kipp, manager; Van Dyke and Eaton co. 6-11.—ITEM: The Opera House has been closed for some time; is now open for engagements.

**UNIONVILLE.**—CITY OPERA HOUSE (Horace Ewing in Widow Bedott 7; small house; poor performance.

**MYRTIA.**—OPERA HOUSE (W. H. Park, manager; Kelly and Mason in Who Is Who 10; large and delighted audience. Kirmess (local) 2-4. Robert G. Ingersoll lectured 6 to large audience. Clara Schumann Ladies' Orchestra 7; large audience. Edwin Booth 8, 10.

**CHILLICOTHE.**—MASSON OPERA HOUSE (E. S. Robinson, manager; Charles Coghlan in The Royal Box 2; excellent performance; receipts large. Billy Link's Vaudeville co. 3, 4; competent co.; houses fair. Mr. and Mrs. Russ Whytal in For Fair Virginia 6; liberal patronage. Murray and Mack 10.

**CANTON.**—THE GRAND (M. C. Barber, manager; Van Dyke and Eaton co. closed a successful week 4. Charles Coghlan in The Royal Box 6 pleased a large audience.

**FRONTON.**—OPERA HOUSE (Heim and Haynes, managers; Thompson's veriscope 1, 2; fair houses. Charles Coghlan 8. My Friend from India 13.

**GREENVILLE.**—GRAND OPERA HOUSE (Sherman and Dorman, managers; Mc-Nulty's Visit 9. Larrigan's Ball 13. Aldora Shem 21. Ole Olson 23.

**KENT.**—OPERA HOUSE (Davis and Livingston, managers; Kelly and Mason in Who Is Who 1; excellent performance; large audience. Daniel R. Ryan co. opened for a week 6, presenting My Partner, The Ironmaster, A Night's Frolic, and Nick of the Woods to a large and pleased audience. O'Hooligan's Wedding 13. Ollie Torbett Concert co. 16.—ITEM: Eva Randolph, of Who Is Who, was entertained by friends from Akron.

**MARSHALL.**—NEW ARMY (G. C. Haverstick, manager; Schumann's Ladies' Orchestra 9. Darkest Russia 10. Daniel R. Ryan 13-15. My Friend from India 25.

**STUBENVILLE.**—CITY OPERA HOUSE (Charles Bolton, manager; Devlin's Auction 2; good co. and house. A Hot Time in the Old Town 3; fair house; performance poor. The Swedish Quartette 4. Widow Bedott 6; fair house.

**WARREN.**—OPERA HOUSE (Elliott and Geiger, managers; Andrews Opera co. 3, 4; fair business. Aldora Shem gave a very creditable production of The Belle 7 to a light house. Darkest Russia 11.

**CAMBRIDGE.**—HAMMOND'S OPERA HOUSE (R. Hammond, manager; City Sports 2; fair attendance; every one pleased. A Hot Time in the Old Town 6; poor performance; small house. O'Hooligan's Wedding 13.

**ALLIANCE.**—OPERA HOUSE (F. W. Gaskill, manager; Boutfrow's Pathfinders closed a fair week 4. Watson's Vaudeville co. 7 to light business. Puddin'head Wilson 10.

**POTEROV.**—OPERA HOUSE (E. L. Keiser, manager; Mahara's Minstrels Nov. 23; good business; splendid performance. Stella Kennedy 6-11.

**PIQUA.**—OPERA HOUSE (C. C. Sank, manager; Billy Link's Vaudeville Comedy co. 10, 11.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Beck, manager; Andrews Opera co. 8; singing Martha and Pina Diavolo; admirable co. and strong chorus. A Contented Woman 9. Charles Coghlan 10, 11.—ITEM: Mr. Maderna and Miss Ivel auditioned on Sunday at the Elk Lodge of Sorrow.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager; June Agnotti co. 2-4; fair houses; performance good. For Fair Virginia 14. Widow Bedott 25.

**NEWARK.**—MEMORIAL AUDITORIUM (J. B. Rose, manager; Keller 24 pleased a large audience 6. A Contented Woman 11.

**SANDESKY.**—NIELSEN OPERA HOUSE (Charles Best, manager; Charles Coghlan, supported by a

well balanced co., presented The Royal Box to a large and appreciative audience 7. Joe Flynn 11. Local Minstrels 12. Guy Brothers' Minstrels 17. O'Hooligan's Wedding 18.

**NEW LEXINGTON.**—SMITH'S OPERA HOUSE (T. J. Smith, manager; Russell's Comedians 8.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager; Clay Clement in A Southern Gentleman and The New Dominion to fair and pleased houses 2-4. Jack and the Beanstalk 6-8.—PEOPLE'S THEATRE (S. W. Brady, manager; Darkest Russia 5-8 opened to big Sunday night house and did fair business rest of engagement.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager; With exception of vaudeville; for benefit of local church, house dark fourth week, through co. failing to appear or cancel.

**RAVENNA.**—REED'S OPERA HOUSE (Pitkin and Severance, managers; Aldora Shem in The Bells to small house 3; management refunded the money after the performance. Clara Schumann's Ladies' Orchestra 4; large and pleased audience. A Trip to the Circus 15.

**ATHENS.**—OPERA HOUSE (Miller and McCune, managers; Mr. and Mrs. Russ Whytal in For Fair Virginia 13. Shore Acres 23.

**PINDLAY.**—MARTIN OPERA HOUSE (W. C. Martin, manager; Joe Flynn 10. My Friend from India 15. The Wizard of the Nile 17. Karl the Peddler 22. Ole Olson 25.

**BRYAN.**—JONES' OPERA HOUSE (L. D. Bentley, manager; Colonel Robert G. Ingersoll 7. Herberling Concert co. 16.

**NEWCASTLE.**—CITY OPERA HOUSE (L. S. Loea, manager; Hyperion Concert Band 7 to good house. Widow Bedott 8; light business. Kline's cinematograph 12-15.

**ST. CLARY'S.**—GRAND OPERA HOUSE (H. G. McLain, manager; Jessie Mae Hall in A Barrel of Money 6 to a small but pleased audience. Russell's Comedians 16.

**TIPPIN.**—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager; Drummer Boy (local) 8-10. Guy Brothers' Minstrels 15. Puddin'head Wilson 18. Darkest Russia 24.

#### OKLAHOMA TERRITORY.

**OKLAHOMA CITY.**—OPERA HOUSE (Ed Overholser, manager; Thomas W. Keene in Richard III. Nov. 30; full house. Head and Westland co. 20-25.

#### OREGON.

**BAKER CITY.**—BURT'S OPERA HOUSE (Phil V. Nebergall, manager; Jule Walters in Side Tracked 18; fair business. John Griffith 24.

**SALEM.**—REED'S OPERA HOUSE (Patton Brothers, managers; South Before the War Nov. 20; packed house; performance fair. Calhoun Opera co. 21.

#### PENNSYLVANIA.

**LANHONY CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager; John L. Sullivan co. drew a large house 4; the musical work of the Petching Brothers, the comedy efforts of Begley and Lee and the bag punning of Rolfe White were praiseworthy; balance of performance only fair. Coren Payton's Stock co. opened for a week 6 to large house, presenting Woman Against Woman in admirable style; Emma de Castro, Dora Lombard, Kirk Brown, and Tony West were well received. Alone in London and A Member of Congress by same co. 7, 8 to somewhat smaller business. Mort's Faust 15. Washburn's Minstrels 17.—HEISKER'S THEATRE (John Heisker, manager; Old Southern Life co. gave a miserable performance to fair house 2. Pierson's Minstrels to an almost empty house 4; strong opposition and very stormy night; performance fair. Emma Sardon, supported by Ralph Bell, to small receipts 6-8, presenting The Angel of the Klondike, A Factory Wail, and A Girl from New York; Miss Sardon is very clever, but supporting co. is weak.—ITEM: S. C. Miller joined the Emma Sardon co. here 8.—Rumors are afloat that Edward Ernst, late of A Turkish Bath co., was negotiating for the management of the Hersker Theatre. They are denied by all parties concerned. Mr. Ernst joined the Sardon co. here 8 as treasurer.—The largest mid-week matinee in the history of the Grand belongs to the Coren Payton co. They broke all the records with East Lynne 8.

**ALLENTOWN.**—ACADEMY OF MUSIC (N. E. Worman, manager; McCarthy's Mishaps to a fair audience 2; performance unsatisfactory. Brother for Brother to a small house 3; excellent production. Watson Sisters' Burlesque co. to good business 4. George W. Monroe in A Happy Little Home to a large audience 6; amusing play with good specialty people. Martin's U. T. C. to a packed house 7; strong co. Out of Sight to light business 8; co. poor. Madeline 9. Devil's Auction 11. Spooner Comedy co. 13. The Three Brothers 14. One day here for two days and the Watson Sisters for one day for want of proper dates.—James H. Reagan, with McCarthy's Mishaps, is a native of South Bethlehem and his many friends here gave him quite an ovation.

**SCRANTON.**—LYCEUM (Reis and Burgunder, managers; The Cherry Pickers 1. A Stranger in New York 2. Henry Miller in Heartiness 3. Roland Reed in A Man of Ideas 4 to fair business; play well received. Donnelly and Girard in The Geeser 7; fair business; play did not please. Henry E. Dixey 14. Martin's U. T. C. 15.—ACADEMY OF MUSIC (Reis and Burgunder, managers; Rogers and Ryan in A Gay New Yorker 1; excellent business. Henry E. Dixey in Other People's Money 2 to good business; co. and play well liked. John L. Sullivan 16-18.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, manager; John L. Sullivan 1; good business. Madeline 4; fair business. McFadden's Row of Flats 7; good house. Morrison's Faust 8. The Girl I Left Behind Me 9. A Bred Girl 10. J. E. Toole 11. Rodgers and Grilley 15. For Fair Virginia 17. A Yankee Drummer 18. A Boy Wanted 25.—MOUNTAIN CITY THEATRE (Edwin C. Young, manager; Dark.—ITEM: Altoona Elks celebrated their lodge of sorrow at the Opera House 5.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers; Torbett Concert co. 3; attendance large. Edward Harrigan in The Grip drew a good house 4 and 5, presenting My Partner, The Ironmaster, A Night's Frolic, and Nick of the Woods for rehearsals of Old Lavender and reopen at Toronto 10. McFadden's Row of Flats was a strong drawing card 6 and pleased the audience. The Girl I Left Behind Me 8, small audience. Devil's Auction 9; good house; specialty people were very good; scenic effects fine. Madeline 10. Dorothy Morton 11. In Atlantic City 15. Faust 18.

**PITTSBURGH.**—MUCH HALL (C. King, manager; Henry E. Dixey in Other People's Money 3, 4; one of the best attractions this season. J. J. Magee in Out of Sight 6; satisfactory performance to good business. White Elephant co. 11. Coren Payton Stock co. 13. Martin's U. T. C. 15. Pack's Bad Boy 22.—ITEM: Pittsford Lodge of Elks held its first memorial services at Much Hall 3.

**DETROIT.**—OPERA HOUSE (L. F. Walters, manager; Henry E. Dixey, the magician, gave a very entertaining performance 3 to good business. Martin's U. T. C. 5 to S. R. O.; performance above the average.—ITEM: Manager Dicks of Martin's U. T. C. co. was advised by telegram here that the SHIRAZ new co. special built for the co. at Wilkes-Barre, Pa. had been forwarded and a bill ready for use at Wilkes-Barre, Pa.

**FRANKLIN.**—OPERA HOUSE (J. P. Keene, manager; Githner Comedy co. 9-11; fair business. Rice and Barton co. 9. Side Tracked 11. Andrews Opera co. 15-16. Joe Murphy 17.

**ERIE.**—PARK OPERA HOUSE (M. Reis, sole house and manager; Wilbur Opera co. 6-8 drew well; May Baker and Hattie Richardson were originally received, support excellent. Donnelly and Girard 13. Shore Acres 14. Joe Jefferson 15.—ITEM: Lodge No. 6, B. P. O. E. held their annual memorial service at the Park Opera House 5.

**PREBLEND.**—GRAND OPERA HOUSE (D. J. Boyle, manager; Lester and Williams, backed for 6, 7, failed to appear.—Out of Sight 8.

**GREENVILLE.**—LARRY'S OPERA HOUSE (J. S. Laird, manager; New York Male Quartette 2. O'Hooligan's Wedding 3. S. R. O. audience pleased. New York Theatre co. 20-25.—ITEM: Greenville Lodge No. 14, B. P. O. E. held their annual memorial service in the Opera House 5.

**ASHLAND.**—GRAND NEW OPERA HOUSE (Frank H. Waite, manager; Old Southern Life 4; small business; performance unsatisfactory. Pierson's

Minstrels 7 to good business and performance. George H. Adams 14. Morrison's Faust 18. Washburn's Minstrels 21.

**BERWICK.**—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager; Washburn's Minstrels 9 to S. R. O.; performance excellent.—ITEM: Isadore Rush, leading lady with Roland Reed's co., paid a flying visit here 4, rejoining the co. at Scranton for the evening performance. Miss Rush was born here, and she never fails to pay her native place a visit whenever she is within hailing distance.

**CLEARFIELD.**—OPERA HOUSE (Thomas E. Clark, manager; Little Trilix 4; house fair; performance good. Edward H. Frye 9; performance good; house crowded. Faust 10. Park Sisters 23.

**CORRY.**—WEEKS THEATRE (F. L. Weeks, manager; James Young 23. Clay Fitzgerald 31.

**DU BOIS.**—FULLER'S OPERA HOUSE (James A. Renal, manager; Little Trilix played a fair audience 6. J. E. Toole 8 in The Gypsy German; co. deservedly small house. Edward H. Frye 10. The Mikado (local) 14, 15.

**WELLSBORO.**—BACKE AUDITORIUM (Dartt and Dartt, managers; The Heartstone 6; fair and pleased audience.

**JOHNSTOWN.**—OPERA HOUSE (James G. Ellis, manager; The Ollie Torbett Concert co. 4; large audience. Devil's Auction 8; large house; entire satisfaction.—CAMBRIA THEATRE (J. C. Misher, manager; Van Ooten's Comedy co. 1-4; fair business; performance fair. Madeline 6; splendid performance; good house. Faust was well presented to a good house 7.

**KANE.**—LYCEUM THEATRE (M. Reis, manager; Bessie Horton co. to large house 2-4, presenting The Iron Will, The Circus Girl, East Lynne, and A Hero in Rags. The Wicked City 9-11. Side Tracked 16. Fay Foster co. 24.—VERBEEK'S AUDITORIUM (George Verbeek, manager; The American Girl 6; poor business; co. good. Little Trilix 10. The Heartstone 16.

**MEKEESPORT.**—WHITE'S OPERA HOUSE (F. D. Hunter, manager; Devil's Auction 2; packed house. T. D. Van Ooten's Three-Star Comedy co. to packed houses 6-11; good satisfaction.—ITEM: At the Elks' memorial services 5 White's Opera House was filled to overflowing. The ceremonies were very impressive.

**NEW CASTLE.**—ALLEN'S OPERA HOUSE (M. Reis, manager; Kelly and Mason in Who Is Who 4; delighted a large audience 6. Side Tracked 16. The Wicked City 9-11. Side Tracked 16. Fay Foster co. 24.—VERBEEK'S AUDITORIUM (George Verbeek, manager; The American Girl 6; poor business; co. good. Little Trilix 10. The Heartstone 16.

**SHARON.**—CARVER OPERA HOUSE (P. F. Davis, manager; Watson's Vaudeville Stars 5; moderate business. A Hot Time in the Old Town 18.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, manager; The World Against Her to fair house 2; all packed. Puddin'head Wilson 3; large business; every one satisfied. The Wizard of the Nile 13.

**OH. CITY.**—OPERA HOUSE (C. M. Loomis, manager; The American Girl 7; small house; good satisfaction. Shore Acres 11. Side Tracked 13. The Heartstone 17. Fay Foster Extravaganza co. 22. Andrews Opera co. 24, 25.

**TYRONE.**—ACADEMY OF MUSIC (C. M. Waple, manager; Morrison's Faust 9.

**UNION CITY.**—COOPER OPERA HOUSE (Thomas Cooper, manager; The Wicked City 6-8; poor business. Watson's Entertainers 10.

**WARREN.**—LIBERTY THEATRE (F. R. Scott, manager; Puddin'head Wilson, presented by a very strong co., delighted a full house 3. Side Tracked 16.

**WILKES-BARRE.**—THE NEWITT (M. H. Bergunder, manager; A Stranger in New York 1. The Cherry Pickers 2. The Wrong Mr. Wright by Roland Reed 3; good business. Henry Miller 4. The Geeser pleased fair business 6. Dixie 13. U. T. C. 17.—MUSIC HALL (M. H. Bergunder, manager; Darkest Russia 2-4 pleased large business. Town Topics 6-8; fair business. John L. Sullivan 13-15.

**LANSDOWN.**—OPERA HOUSE (John B. Breslin, manager; McCarthy's Mishaps 6; good house and performance. Welsh Prize Singers 8. Out of Sight 11. U. T. C. 14.

**NY. CARMEL.**—G. A. R. OPERA HOUSE (Joseph E. Gould, manager; Old Southern Life 6; large audience. Madeline 7 canceled. Himmelein's Ideals 13-15.

**SHATOKIN.**—G. A. R. OPERA HOUSE (J. F. Ouler, manager; Shore Acres 3; large and delighted audience. Himmelein's Ideals opened for a week 6 to crowded houses. Morrison's Faust 14.

**WILLIAMSPORT.**—LYCEUM OPERA HOUSE (Moe Reis, manager; Shore Acres 3 to a good audience; co. good. Washburn Minstrels 4; fair and pleased audience. Elroy Stock co. 6-11 in The White Squadron, Land of the Midnight Sun, Wife for Wife, Paradise Alley, The Midnight Alarm, She, and The Unknown to large audiences; co. good.

**EASTON.**—ABLE OPERA HOUSE (Dr. W. K. Detweiler, manager; The Cherry Pickers 3. The Spooners to crowded houses 6-11; vaudeville features very entertaining.

**LEBANON.**—FISHER OPERA HOUSE (George H. Spang, manager; Darkest Russia 7; full house; splendid co. The Masoch (local) 9, 10.

**CARDONDALE.**—GRAND OPERA HOUSE (Daniel P. Byrne, manager; The Cherry Pickers Nov. 30. Washburn's Minstrels 13. Devil's Auction 18. John L. Sullivan 20. Manola-Mason co. 25.

**CARLISLE.**—SENTINEL OPERA HOUSE (George W. Yeager, manager; The T. J. Tempest Stock co. opened for three nights 9 in Plucking of a Rose to a fair house, but did not give satisfaction; the co. is weak; they present Honest Bube 10 and U. T. C. 11. Kirmess, musician, 14.—ITEM: Work has begun on the new Opera House, which is to be completed by April 1. It is to be a modern ground floor house, with a seating capacity of 1,100. The old house will be closed about Feb. 17. De Wolf Hopper probably will open the new house.

**BUTLER.**—PARK THEATRE (George N. Burchhalter, manager; Kelly and Mason in Who Is Who 4; delighted a fair house 8. Morrison's Faust 7. Side Tracked 10. Daniel Sully 17. Shore Acres 20. Little Trilix 23.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Medley, manager; J. E. Toole 1; house light; performance fair. Andrews Opera co. 8. Side Tracked 9. Shore Acres 18. Dan Sully 20.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Wagner, manager; The American Girl 1; pleased a fair house. Edwin Mayo in Puddin'head Wilson 2; delighted large audience. Clay Fitzgerald in The Foundling 3; not a very strong co. for high-priced attraction. Vermont (local) 10, 11. Joe Murphy 14. The Heartstone 15.

**HEADVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager; Edwin Mayo in Puddin'head Wilson 3; good business; well pleased audience. Shore Acres 12.

**MINERSVILLE.**—OPERA HOUSE (Potter and Keat, managers; McCarthy's Mishaps 5; good business to a fairly pleased audience. Edward Harrigan 7; canceled.—ITEM: Fred D. Stratton, treasurer of McCarthy's Mishaps, entertained friends here 8 after the show.

**NORRISTOWN.**—GRAND OPERA HOUSE (John E. Murphy, manager; S. Bells 10. Graphoscope 17, 18.

**SHELANDOAR.**—THEATRE (P. J. Ferguson, manager; The Ideals 6-11 to immense business; playing North and South, The Eagle's Nest, Storm Beaten, The Devil's Web, Shadows of the Scaffold, Jack o' the Mines, and The Little Savage. Old Southern Life Minstrels 7; to packed house. Edward Harrigan, billed for 8, failed to appear.

**UNIONTOWN.**—GRAND OPERA HOUSE (Harry Reeson, manager; McFadden's Row of Flats 8; good business and performance. Shore Acres 24.

**WEST CHESTER.**—OPERA HOUSE (F. J. Painter, manager; Mc and Jack 2; performance good; fair business.—ASSEMBLY BUILDING. DAVIS Beaumont, manager; 8 Bells 14.

**ROCHESTER.**—OPERA HOUSE (A. Vandersluis, manager; Rufftrow's Pathfinders 6-11; opened to S. R. O.

**TARENTUM.**—ALHAMBRA THEATRE (George E. Holmes, manager; Who Is Who 4. S. R. O. audience delighted. O'Hooligan's Wedding 4 to good business. The Eagle's Nest, Storm Beaten, The Devil's Web, Shadows of the Scaffold, Jack o' the Mines, and The Little Savage. Old Southern Life Minstrels 7; to packed house. Edward Harrigan, billed for 8, failed to appear.

**COLUMBIA.**—OPERA HOUSE (James A. Crowthers, manager; Jean Reynolds co. closed a week 4, presenting Man and Wife, East Lynne, A Parisian Princess, A False Step, Camille, The Bachelor, and Woman's Rights; house large on opening night;

very small business rest of week; performances very poor.

**MAUCH CHUNK.**—OPERA HOUSE (Robert Heberling, manager; Out of Sight 5.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (John M. Grable, manager; Wilson Theatre co. 13-15.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (A. P. Way, manager; Shore Acres 21.

**HAILETON.**—GRAND OPERA HOUSE (G. W. Hamner, manager; Henry E. Dixey in Other People's Money to light business 2; performance good. The Cherry Pickers 3. John J. Magee in Out of Sight to deservedly poor business 4. Welsh Prize Singers (return engagement) 7.

**EAST STROUDSBURG.**—ACADEMY OF MUSIC (J. H. Shotwell, manager; Dark. Local Lodge B. P. O. E. held memorial services in the Academy 3.

**HAILETON.**—GRAND OPERA HOUSE (Giffith and Co., managers; Washburn's Minstrels 6; fair house; well pleased. Old Southern Life 14.

**POTTSTOWN.**—GRAND OPERA HOUSE (George R. Harrison, manager; Pierson's Comedians 4 in Greater Jay Town to a small and disappointed audience; co. decidedly inferior.

**GREENSBURG.**—KEAGGY THEATRE (R. G. Curran, manager; Morrison's Faust 1. Devil's Auction 4; audience large. Sayer's hypnotists 6-8; audience small. Andrews Opera co. 10.

**LANCASTER.**—PITLON OPERA HOUSE (R. and C. A. Yecker, managers; Edward Harrigan in The Grip drew rather small audience 3; co. good, but fare poor. Brother for Brother attracted fair audiences 4. Waite's Comedy co. in a repertoire of excellent plays, such as Men and Women, Charity Ball, The Lost Paradise, A Social Highwayman, and McKenna's Flirtation, gave satisfaction to large audiences 6-11; stage settings the finest ever shown here by a repertoire co. Waite's Comedy co. 13-18. Morrison's Faust 21.

**WASHINGTON.**—CITY OPERA HOUSE (George R. White and Co., managers; House closed and all co. booked for this house are canceled, as the county has leased the house for three years for a court house.

**MT. PLEASANT.**—GRAND OPERA HOUSE (J. B. Coldsmith, manager; Morrison's Faust 2. Macaulay-Patton co. 9-11.

**LATROBE.**—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager; Minstrels (local) 13, 14. Little Trilix 17. A Yankee Drummer 21.

**PUNXSUTAWNEY.**—MARSHING STREET OPERA HOUSE (R. A. McCartney, manager; The American Girl played a large audience in spite of bad weather 4. Eli Perkins 16. Lost Mine 20.

#### RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (T. F. Martin, manager; The Sawtelle Dramatic co. finished a week's engagement here 4, having drawn nearly 10,000 people during their stay; some taking features were introduced, notably Ernani's dance with electric effects; good popular priced entertainments were given; a stronger cast, however, even at a slight advance in prices, should repay the Sawtelle management. Never Again 6. Katie Rooney 14. The Ring Generation 18.

**RIVERPORT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, manager; John J. Black in A Big Heart 1; light house; attraction not up to standard. Katherine Rober co. 6-11; business good. The Sunshine of Paradise Alley 13.

**WOODSOCKET.**—OPERA HOUSE (George C. Swait, manager; Margaret Mather in Cymbeline 2; good house; performance excellent. The Fast Mail 4; fair house. Apollo Quartette 7. Manola-Mason co. 9. Coon Hollow 11. Dan Kelly co.



performances of their kind ever seen here; the specialties between the acts, as rendered by Gus Cohen, Bert C. Gochen and Edith Pollock, brought forth many encores nightly. Walker Whitehead 4, Creston Clarke 2. The Hoffmanns 10. M. B. Curtis 11.

**HOUSTON.**—SWENNEY AND COONER'S OPERA HOUSE (E. Bergman, manager): Walker Whitehead gave a creditable presentation of Hamlet Nov. 29; small house. A Jolly Night 2; satisfactory business. Tim Murphy in Old Innocence and Sir Henry Hypnotized drew only fair houses 3, 4; wretchedly bad weather. Alden Boudet 5. The Hoffmanns 7. Human Hearts 8, 9. Stuart's veriscope 10, 11.—ITEM: Co. booked for this week will doubtless do a splendid business, as there will be a large crowd of visitors to the city attending the Fruit, Flower and Vegetable Celebration to be held 6-11.

**DALLAS.**—OPERA HOUSE (George Anney, manager): A Southern Romance Nov. 29-1; good business. Corbett and Fitzsimmons veriscope 2, 3 to light houses. Creston Clarke 4 to a very cultured audience.

**CLARKSVILLE.**—TRILLING'S OPERA HOUSE (Charles Gains, manager): A Breezy Time to good business Nov. 29; audience disappointed. Doctor A. A. Willis lectured 1.

**VICTORIA.**—HATFIELD'S OPERA HOUSE (Hatchfield Brothers, managers): Frank E. Long co. 25-Jan. 1.

**AUSTIN.**—HAWKINS OPERA HOUSE (Ripley and Walker, managers): Tim Murphy presented Old Innocence Nov. 29 to a large and appreciative audience. Scatchi Concert co. 2; packed house. Walker Whitehead 3 to small but pleased house. Fabio Roman 4. The Hoffmanns 5. Creston Clarke 10.

**EL PASO.**—MYAN'S OPERA HOUSE (Ripley and Walker, managers): The Hoffmanns to good houses 2, 3. Madame Hermann's dances were the best part of the performance. Madame Scatchi co. 5. A Trip to Chinatown 7.

**THUNDER.**—OPERA HOUSE (A. H. Miller, manager): Punch Robertson 1-3 in The World, The Buckeye, and Always on Time; performances excellent; attendance poor, account of bad weather.

**NELSON.**—GRAND OPERA HOUSE (A. J. Embree, manager): Krause-Stout co. Nov. 29-4; good business; performance excellent. Creston Clarke 4. Veriscope 5. A Jolly Night 14. Fabio Roman 14. A Night at the Circus 15. William L. Roberts 15.

**LEHIGH.**—KLEIN'S OPERA HOUSE (H. Friedlander, manager): Acme Comedy co. opened our season Nov. 29-4; co. average; fair business.—ITEM: Jack Taylor of the Acme co. attempted suicide while here, and is still in a critical condition.

**GREENVILLE.**—KING OPERA HOUSE (J. O. Targard, manager): A Breezy Time Nov. 29; fair business; good co.

**PORT WORTH.**—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): A Southern Romance Nov. 29; fair audience; one of the best attractions of the season. Veriscope 29. 1 (return engagement) to small house. M. B. Curtis in Sam'l of Posen 2 to fair house; inclement weather kept many away. Creston Clarke and Adelaide Prince presented The Last of His Race 3 to full house; performance first class.

**BRENNAN.**—GRAND OPERA HOUSE (Alex. Simon, manager): Walker Whitehead 4.

**BEAUFORT.**—GOODRUE OPERA HOUSE (John B. Goodhue, manager): Walker Whitehead in Richelle to appreciative audience Nov. 29; fair business. Edwin Travers in A Jolly Night 2; fair business.

**BONHAI.**—OPERA HOUSE (William Lammas, manager): A Thoroughbred co. Nov. 29; crowded house; audience pleased. A Breezy Time 1; good house; specialties good. A Night at the Circus 7.

**TEXARKANA.**—GRAND OPERA HOUSE (Hardin Brothers, managers): McFee's Matrimonial Bureau drew a fair house 2; performance good.

**LONGVIEW.**—OPERA HOUSE (P. T. Pogues, manager): Billy A. Griffin in A Thoroughbred drew a fair-sized audience Nov. 29. Eli Perkins 7. Creston Clarke 21.

**CORISCANA.**—MERCHANTS' OPERA HOUSE (L. C. Boveas, manager): Veriscope of Corbett-Fitzsimmons light Nov. 29; fair house, and 4 (return date) to fair house. Creston Clarke 4. Walker Whitehead 4.

**PALESTINE.**—TEMPLE OPERA HOUSE (Dilley and Swift, managers): McFee's Matrimonial Bureau 4. Creston Clarke 20.

**BRENNAN.**—GRAND OPERA HOUSE (Alexander Simon, manager): Edwin Travers in A Jolly Night 8; fair house; good performance. Fabio Roman 11. Creston Clarke 11.

#### UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): In Old Kentucky drew packed houses 1, 2; co. fair, and all thrilling points were received with great applause.—New Grand Theatre (H. F. McGarvey, manager): John Griffith's Faust drew packed houses 3, 4; strong satisfaction.—LYCEUM THEATRE (Frank Maltese, manager): Vaudeville co. Nov. 29-4 drew houses from full to poor.

#### VERMONT.

**BELLOWS FALLS.**—OPERA HOUSE: Sunshine of Paradise Alley 6; largest house of season; performance enjoyed. Wang 11.—ITEM: Manager Bromahan has a new orchestra, which made its first appearance on this date.

**BENNINGTON.**—OPERA HOUSE (Goldsmith and Wood, managers): The Sunshine of Paradise Alley 7; good business; audience pleased. Wang 13. Blue Jeans 15.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): The Sunshine of Paradise Alley 4; large house; audience well pleased. James B. Mackie 10. Blue Jeans 11. Wang 18.

**ST. JOHNSBURY.**—HOWE OPERA HOUSE (H. L. Doyle, manager): A Railroad Ticket Nov. 27; packed a fair audience. A Country Merchant 11. Wang 21.

#### VIRGINIA.

**RICHMOND.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): Kismet 3; inferior co.; fair audience. Murray and Mack 4; packed two good houses in Finnigan's Courtship. De Wolf Hopper and his splendid co. in El Capitan drew two of the largest houses of the season 6, 7. Robert Downing in Samson and Delilah 8; fair business; performance satisfactory.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Duesberry, manager): Murray and Mack 3; good business; performance satisfactory. Kismet 4; business and performance poor. De Wolf Hopper in El Capitan 4; largest business of the season; S. R. O. Co. performance excellent. Robert Downing 8, 9. A Stranger in New York 13.

**LYNCHBURG.**—OPERA HOUSE (P. M. Dawson, manager): The Lees, hypnotists, opened for a week 6 to 8. R. O. Co. good business rest of week.

**CHARLOTTESVILLE.**—JEFFERSON AUDITORIUM (J. J. Leterman, manager): A Contented Woman 3; fair business. The Prisoner of Zenda 1. Robert Mantell in Secret Warrant 4; excellent performance. In Othello 7; packed house; satisfactory performance. Miss Francis of Yale 13. Schumann's Lady Orchestra 17, 18.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager): Twelve Temptations 15. James O'Neill 28.

**STAUNTON.**—OPERA HOUSE (W. L. Olivier, manager): The Lees, hypnotists, Nov. 29-4; satisfactory business and performance. Robert Downing 6 in Samson to S. R. O.; one of the finest performances of the season. Schumann's Ladies' Orchestra 17. Twelve Temptations 21.

**PETERSBURG.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): Twelve Temptations 16.

#### WASHINGTON.

**TACOMA.**—THEATRE (L. A. Wing, resident manager): Lost, Strayed or Stolen Nov. 29; good house; most amusing performance of season. Harry Clay Blaney as Bidart was the star comedian of an up-to-date co. Geneva Johnstone-Bishop 4; packed house.—NINTH STREET THEATRE (W. J. Fife, manager): Pleasant Valley 2-4; fair performance; light business.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): Mathews and Bulger in At Gay Coney Island 2, 3 and 4. Milk Whitehead 3. Each play was well presented and received merited applause from large audience. The Pulse of New York 7. Katie

Putnam 10, 11. Lost, Strayed or Stolen 13, 14. The Late Mr. Castello 17, 18. Italian Opera co. 20, 21.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): The Late Mr. Castello 3; performance fair; light business.

**WALLA WALLA.**—PAISE'S OPERA HOUSE (J. G. Paine, manager): South Before the War 25.—ITEM: The Walla Walla Lodge B. P. O. E. gave their friends a very pleasant smoker Nov. 20.

#### WEST VIRGINIA.

**CHARLESTON.**—BURLING OPERA HOUSE (N. S. Burling, manager): Charles Coghlan in The Royal Box 1; best attendance of season; performance good. A Contented Woman 4; attendance fair; performance good. Murray and Mack 6 in Finnigan's Courtship; performance fair. Charles A. Gardner 13, 14. Twelve Temptations 21.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Charles Coghlan 4 with a splendid co. in The Royal Box filled the house. A Contented Woman 8, with Belle Archer in the title role, pleased a good audience. For Fair Virginia 15. Shore Acres 25.—GRAND OPERA HOUSE (Charles A. Felsner, manager): A Hot Old Time 6-8 to S. R. O. twice. Kelly and Wood 16-18. Killarney and the Rhine 20-22. Daniel Sully 23-25.

**GRAFTON.**—BRINKMAN OPERA HOUSE (George Brinkman, manager): A Hot Time in the Old Town 2; poor performance; small audience. Boone, hypnotist, 3; excellent performance; good business. Killarney and the Rhine 16.

**FAIRBANK.**—OPERA HOUSE (Ed E. Meredith, manager): Hart Comedy co. 4-8; good business; performance first class. East 13. The Girl I Left Behind Me 14. James E. Toole 15. A Trip to the Circus 20.—ITEM: Owing to B. C. Hart leaving the co. that bears his name, the band left them at West Newton, Pa., crippling them temporarily.—W. J. Ferguson is here and will put on a benefit.—Frank J. Gansler is now ahead of Labadie's Faust, having left Grant and Willard.

**PARKERSBURG.**—AUDITORIUM (W. E. Kennedy, manager): Murray and Mack in Finnigan's Courtship 8; crowded house; performance poor. For Fair Virginia 11.

**WESTON.**—CAMDEN OPERA HOUSE (S. A. Post, manager): Texas Harry's Furnishers 3; returned 7; fair business and pleased audience. Rose Hill Comedy co. 17. Veriscope 24, 25.

**HUNTINGTON.**—DAVIS THEATRE (W. D. Keister, manager): Murray and Mack in Finnigan's Courtship 7; large house; performance fine. For Fair Virginia 10. Clara Schumann Orchestra 14. Katie Emmett 16. Twelve Temptations 22. Widow Beckett 23.

**CLARKSBURG.**—TRADE'S GRAND OPERA HOUSE (Harde and Horton, managers): Faust 15. The Girl I Left Behind Me 18. Shore Acres 27.

#### WISCONSIN.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Robert B. Maxwell in A Secret Warrant 1; crowded house; excellent satisfaction. Frederick Ward in Iskander 3; packed house; performance fine, a leading feature being scenery. Sowing the Wind 9. Black Patti's Troubadours 14. The Electrician 16. The Woman in Black 23.—ITEM: Local Lodge No. 28, B. P. O. E., held their first Lodge of Secretaries at the Grand Opera House, which was packed to the doors with spectators. A fine programme was rendered.

**RACINE.**—BELL CITY OPERA HOUSE (D. P. Long, manager): Good business was done by the Bent Santley co. Nov. 29; good performance. Robert Mantell and a fine co. presented A Secret Warrant to a large audience 3. Black Patti's Troubadours 12.

**ASHLAND.**—GRAND OPERA HOUSE (John Meis, manager): Jane Cooles 7. The Girl from Frisco 4 canceled.

**WAUSAU.**—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Marie Bell Opera co. to good business and pleased audience 3. Slide Tracked 11. Dr. Jekyll and Mr. Hyde 17.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager): Robert Mantell in A Secret Warrant Nov. 29; excellent performance; fair audience. Frederick Ward 4 in Iskander; large audience. Sowing the Wind 8.

**BARABOO.**—THE GRANDE (P. A. Philbrick, manager): Dark.—ITEM: F. E. Shultz, proprietor of the Grande, has retired from active management on account of business matters demanding his attention. He has leased the house to F. A. Philbrick, of this city, who will have entire charge.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager): The local lodge of Elks held their annual memorial service at this house 5 in presence of the largest and finest audience ever assembled. Emerson Rogers and Owen Smiley 7; crowded house.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Marie Bell Opera co. 1 to poor business.

**LA CROSSE.**—THEATRE (J. Stradilka, manager): Railroad Jack 2, 3 to good business. At Piney Ridge 10. The Prisoner of Zenda 13.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Nevins, manager): William Owen and a good co. 6 gave a superb production of The Merchant of Venice to a fair audience. Black Patti's Troubadours 15.

**FOND DU LAC.**—CONCERT OPERA HOUSE (P. R. Haber, manager): Robert B. Maxwell in A Secret Warrant 2; fair house; excellent co.

**RHINELANDER.**—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Slide Tracked 3; good business; audience pleased. Dr. Jekyll and Mr. Hyde 20.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (J. A. Ennor, manager): The Electrician 15.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, manager): Frederick Ward in Iskander 1 to crowded house; audience pleased. Robert B. Mantell in A Secret Warrant 4 to S. R. O. Sowing the Wind 10.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Prisoner of Zenda 1. Robert Mantell in Secret Warrant 4; excellent performance; fair house. Under the Red Robe 11. Sowing the Wind 13.

#### CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): Joseph Murphy was to appear 6 in Shaun Rhue, but owing to illness the house was dark 6, and his brother John assumed the leading role 7-8. Primrose and West 10, 11. Jack and the Beanstalk 13-15. PRINCE'S THEATRE (O. B. Sheppard, manager): The Cummings Stock co. entered on its eleventh week 6-11 with Dr. Bill, which is proving the greatest drawing card this excellent co. has yet presented. Ralph E. Cummings and Helen Byron do excellent work. The Charity Ball 13-15.—OPERA HOUSE (Amrose J. Small, manager): James J. Corbett opened 1 in A Naval Cadet to a packed house. Mr. Corbett showed marked improvement over his former visits. The Real Widow Brown 13-15.—MASSEY MUSIC HALL (E. E. Suckling, manager): Madame Marcella Sembrich was greeted by a rather small but very enthusiastic audience 2. Esther Lyons' lecture on Klondike 6 was enjoyed by a large audience. Variety Glee Club (local) concert 14. Banda Rossa 15.—ITEM: Henry Guy Carlton was in town 6 overseeing rehearsals of his new play which was written for James J. Corbett.—Ralph E. Cummings, of the Cummings Stock co., had a narrow escape while driving 5. The horse took fright and the carriage was overturned, throwing the occupants to the ground. Fortunately none were hurt.—O. B. Sheppard, of the Grand, has been seriously ill with pneumonia for the past two weeks, but is now convalescent.—Thomas J. Goody, late of the Cummings Stock co., was dined and presented with a gold watch and chain by his host of admirers 4.—It is rumored that H. R. Jacobs has leased the Auditorium Theatre and that it is his intention to reconstruct the interior and put in a stock co.—Herbert O. Sheppard, treasurer of the Grand, was married Nov. 24 to one of our most charming young ladies. The happy couple left for a two weeks' tour in the Eastern States.

**MONTREAL.**—ACADEMY OF MUSIC (Spartow and Jacobs, managers): Rhea opened to good business 6 in From Front over three hundred students attended the performance in a body; Rhea has always been a favorite in Montreal, but it is a pity that she has not surrounded herself with a better co.; Camille was presented 8 to medium business; in this play Helen Baird deserves special mention. The Empress Josephine 9-11. Primrose and West 13-15. Charles Corbett in The Real Widow Brown 13-15. Row and Jacobs, managers: Henshaw and Ten

Broock opened to poor business 6 in Dodge's Trip to New York; Mr. Henshaw is a host in himself; George Mack and Jamieson and Howson were loudly applauded. Under the Polar Star 13-15.—THEATRE FRANCAISE (W. E. Pigeon, manager): The stock co. produced Wif for Wif to good business 6; Harrington Reynolds gave a clever performance, his mad scene being especially good; T. J. McGrane, Florence Roberts, Walton Townsend, and Harry Mack did good work, while Joe Dailey and Della Clark got all the fun possible out of the comedy parts; Al and Ben, Marie Leitch, and Grace Smith formed a taking vaudeville bill. Niobe 13-14.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Rhea opened 2-4 in From Front, Camille and The Empress of France to fair audiences. James Young 6, ably supported by Ellen Rowland and a capable co., presenting Hamlet, Merchant of Venice, and David Garrick. Mr. Young was enthusiastically received and obliged to respond to numerous curtain-calls; good business. Primrose and West 10. Clary Fitzgerald 17, 18.—GRAND OPERA HOUSE (Joseph Frank, manager): Henshaw and Ten Broock 2-4 in Dodge's Trip to New York gave satisfaction to packed houses. De Wolfe's U. S. Army and Navy 13-15. The Girl I Left Behind Me 14. Charles Haystead, manager: Gonzales Opera co. opened its fourth week 6; Girof-Girof and The Bohemian Girl were put on and much enjoyed by the audiences.—ITEM: Charles Haystead retired from the management of this theatre 3, and will reorganize the Josie Mills Comedy co. and take it to the coast of the season 3. Mr. Haystead has made himself very popular here and his many friends are sorry to see him leave. A benefit for him will take place at the Grand Opera House 17.

**ST. THOMAS.**—DUNCOMB OPERA HOUSE (T. H. Duncombe, manager): Clara Schumann Ladies' Orchestra 4 to a good house. The Boston Ideal opened for a week in From Front to a large house. Agnes Wallace-Villa 13.—GRAND OPERA HOUSE: Dark.

**ST. CATHARINES.**—GRAND OPERA HOUSE (T. Lalor, manager): Lecture on Klondike 2 to poor business. Clary Fitzgerald in The Foundling 4. Joe Murphy 11.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burk, manager): Mors Dramatic co. 6-11; good business; audience pleased.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager): Esther Lyons.—CITY HALL OPERA HOUSE: Flak Jubilee Singers 3; good performance; large house.

**WOODSTOCK.**—OPERA HOUSE (Walter Tutten, manager): Flak Jubilee Singers 4; excellent singing; light business. Courtenay Morgan co. opened for a week 6, presenting A Noble Outcast, Niobe, Wanted a Husband, Felicia, East Lynne, Ten Nights in a Barroom, and Wanted a Wife to good business; performance very good. Courtenay Morgan and Sefton Morgan deserve special mention.

**LONDON.**—GRAND OPERA HOUSE (A. E. Boote, manager): Primrose and West's Minstrels 4; first-class performance; S. R. O. Co. George Primrose in a London boy and always fills the house. Views of Klondike 10.

**QUELPH.**—ROYAL OPERA HOUSE (W. A. Mahoney, manager): Esther Lyons, lecturer, 7; good house. Band concert 6 to good business. Jessie Burns 27.

**OSHAWA.**—OPERA HOUSE (J. W. Borsberry, manager): Morgan Wood 23.

**BRACKVILLE.**—GRAND OPERA HOUSE (F. I. Ritchie, manager): De Wolfe U. T. C. co. 2 to poor business. James Young 9. Rhea 13.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): H. Evan Williams in concerts 1, 2 to packed houses. Return engagement of the Charles C. Vaught Comedy co. in Held by the Enemy 6 to a big audience; performance fair.

**WINNIPEG.**—NEW WINNIPEG THEATRE (C. P. Walker, manager): Sowing the Wind 3, 4. Clivette 9-11. The Woman in Black 17, 18. Harold Jarvis 23.—GRAND OPERA HOUSE (W. W. Scana, manager): Guy Brothers' Minstrels Nov. 29; good business. Jack the Giant Killer (local) 2, 3 to overflowing houses.

**QUEBEC.**—ACADEMY OF MUSIC (A. Charlebois, proprietor): Dark.—TARA HALL: Frost and Fenshaw co. Nov. 29-4 to good business. Same co. 6-11.

**VICTORIA.**—THEATRE (Robert Jamieson, manager): The Late Mr. Castello 30.

**VANCOUVER.**—OPERA HOUSE (Robert Jamieson, manager): The Late Mr. Castello 1; medium house. Lost, Strayed or Stolen 6, 7. Calhoun Opera co. 9-11.

**KINGSTON.**—GRAND OPERA HOUSE (A. Lesser, manager): Veriscope of Corbett-Fitzsimmons light 6, 7; big business. Clary Fitzgerald 18.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scana, manager): Guy Brothers' Minstrels Nov. 29; good business. Jack the Giant Killer (local) 2, 3 to overflowing houses.

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acted out. As it stands, it is the one harsh and discordant element in the play. In Old Kentucky 5-12. At the Orpheum, Escaped from Sing Sing played 2-4 to poor business. The stock co. made the most of the melodrama, and H. Percy Meldon in the lead role—or, more properly speaking, roles, for the hero of the play appears in some six disguises during its progress—was afforded opportunities for a great variety of work, which he utilized satisfactorily. A Legal Wrong 5-12.

The Dazzler drew good business to the Lyceum Nov. 29-5, and deservedly, for there are many farce comedies playing to higher prices that are not so good. Will West and Ida Marie Rogers were the bright particular stars of the co., and with the assistance of a number of other clever people gave a bright and amusing entertainment.

F. E. CARSTARPHEN.

#### ALABAMA.

**EUFULA.**—MORRIS OPERA HOUSE (J. Stern, manager): Arthur Langan's co. 14, 15.

#### GEORGIA.

**MILLEDGEVILLE.**—OPERA HOUSE (Walter Paine, manager): Joshua Simpkins to packed house 9. Robert Downing 19. Pulk Miller 21. Reynolds Theatrical co. (return date) 22.

#### INDIANA.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): The Heart of Chicago 9.—CARLISLE HALL (Carlisle Brothers, managers): Edison's kinetoscope gave satisfaction 6-8 to fair business.



## THE EAST END—THE BEST END—MEANING

## Adams' East End Theatre, Pittsburg, Pa.

WHERE THE BIG SHOWS GO—THE PEOPLE GO. THE EAST END THEATRE GETS THE MONEY.  
THE RAYS in A HOT OLD TIME turned hundreds away at every performance!  
POSITIVELY THE HANDSOMEST, MOST LIBERALLY CONDUCTED THEATRE IN PITTSBURG.

Read what Manager  
Edgar Selden writes.

W. N. ADAMS, Mgr., East End Theatre, Pittsburg, Pa.  
MY DEAR SIR.—I desire to compliment you on the surprisingly large business done by THE RAYS in A HOT OLD TIME, at your beautiful playhouse, the patronage being limited only by the capacity. It has seldom been my fortune to experience a pleasanter stay anywhere, and I am convinced that recognized attractions, booking with you, will fare bountifully and join in sounding the praises of the East End Theatre. Faithfully,  
EDGAR SELDEN, Manager The Rays

A few good open dates for first class attractions only. Address

W. N. ADAMS, Mgr.,  
East End Theatre, Pittsburg, Pa.

## GOSSIP.

Robert Barton, the noted English tenor, gave a select musicale last Thursday afternoon in the ball room of the Waldorf. It was well attended.

Marie Edith Rice, who played Nina in Jim the Penman last season, has returned to the city, and is contemplating a tour in the same play, commencing about Jan. 1. Miss Rice is negotiating with a well-known English actor to play the part of the forger.

August Schorcht, musical director, closed with A Jolly Night, and has retired into private life.

A daughter was born to Mr. and Mrs. Forrest Flood, at Freeport, N. Y., on Dec. 2.

Fred Wilson, of Delmore and Wilson, was taken ill at Mexico, Mo., last week, and several dates were canceled.

A Midnight Trust, the sensational English melodrama which has made a hit in the English provinces, will be produced in Boston in February, and will be seen later in New York, Brooklyn, Philadelphia and Pittsburg, with the original scenery and printing.

J. A. Danahy, of the business staff of Buffalo Bill's Wild West, has been very ill for five weeks at Milwaukee. He is fast recovering, and is expected to be in New York before Jan. 1.

The Lake Shore and Michigan Southern Railway has issued a handsome folder with half-tone portraits of Judge "Biff" Hall and "Punch" Wheeler.

Grace Hoyer has resigned from Madame Viarda's company.

The Broadway Girl, in which Delmore and Wilson are starring, is meeting with much success in the West. Gracie and Reynolds joined at Kansas City, after the collapse of the Corinne company.

Warren W. Ashley will rejoin Lincoln J. Carter's Eastern Heart of Chicago company in Boston Dec. 20.

The one hundredth performance of E. E. Rice's French Maid will occur next Thursday at the Herald Square Theatre, and the one hundred and fiftieth presentation will be on the last day of January. On each occasion handsome souvenirs will be given.

Harry Levy, manager of the Macanley-Patton company supporting Ida Florence Campbell, writes that the company produced on Dec. 2 W. B. Patton's curtain-raiser, The Schemer. Boyd Joy closed with the company Dec. 4, and has been replaced by Bert Merket.

Geoffrey Stein has been engaged to play character parts with the stock company at the Columbia Theatre of Washington, D. C., next Summer.

Owing to disagreement between Charles Hanson and B. F. Mitchell, the proprietors of the Boston Theatre company, which was recently organized at Mansfield, Pa., the box-office receipts were attached at Corning, N. Y. The receipts, amounting to \$150, were placed in the hands of Manager Sternberg, to be retained by him until the disagreement had been settled. Meanwhile the company reorganized on the co-operative plan, and purchased their railroad tickets to Renovo, Pa., their next stand.

J. Pierpont Morgan and Elbridge T. Gerry have each sent a hundred dollar check to "Aunt" Louisa Eldridge for the stage children's Christmas Festival Fund. This is their annual gift, and is highly appreciated by "Aunt" Louisa and her committee, to say nothing of the children.

An entertainment will be given at the New York Press Club this (Tuesday) evening, at which the following people will appear: Andrew Mack, Charles B. Ward, Signor Tagliapietra, Edwin S. Brill, Josephine Sabel, the Nichols Sisters, Viola Sheldon, the Aolian Trio, Jessie Miller, and Farmer and Foreman. E. H. Walker is in charge of the affair.

Signor Tagliapietra will give a chamber concert at his studio, on Forty-second Street, on Friday afternoon next.

Arthur F. Clark will spend the Winter at Tryon, N. C. Next season he will manage the tour of a prominent comedian.

Frank Norcross' Kismet company stranded at Norfolk, Va., on Dec. 4. Nearly all the company are in town.

Amy Lee made a hit in the Girard Avenue stock company's revival of Jane, at Philadelphia, playing the title part with marked success.

Manager Anderson, of the Walnut Street Theatre, Cincinnati, was in town last week.

Fred Hight will retire from Katherine Rober's company next week.

Lorraine Drex has left The Cherry Pickers and has returned to town.

W. J. Hurley will play his former role in Edward Harrigan's revival of Old Lavender.

Rumor reports that the famous old team, Baker and Farren, are going to join hands again for a starring tour. Pete Baker is at Proctor's Pleasure Palace this week.

William H. Pope, the blind actor, is at once earning a living and proving the excellence of

his memory by presenting an entertainment of readings, selected from a repertoire of 176 recitations, many of them long and difficult scenes from classic plays.

W. T. Doyle and Hudson Liston have left James J. Corbett's company.

Rudolph Aronson has been devoting much time to composition of late, and three of his pieces have just been published. They are entitled "Ballet Intermezzo," "Winter Frolics," a characteristic galop, and the "Military Marches." Advance orchestra parts have already been forwarded to Edward Strauss' orchestra, Vienna.

J. P. Cuddy has replaced Charles C. Jenks as press agent of the Star Theatre, the latter having severed his connection with that house in order to accept a position on the Journal.

Robert G. Ingersoll will deliver his new lecture on "Why I am an Agnostic" on Jan. 2, at the Herald Square Theatre.

Nat C. Goodwin will give Clyde Fitch's new play, Nathan Hale, a trial in Chicago, and if it succeeds will make it the feature of his repertoire next season.

Evelyn Selbie denies that she had signed with Hands Across the Sea company. She is this week playing her old part in On the Bowery at the Columbus Theatre.

Amy Lee ran over from Philadelphia on Saturday and spent the day in New York. She was out of the bill at the Girard Avenue Theatre last week.

At Bristol, England, on Wednesday evening, Dec. 1, Benny Mercer, of the Mobile Pickaninny Four, now with John W. Isham's Oriental America company touring England, was united in marriage to Kitty Bottomore, a prominent soubrette of London, England. Mr. Isham tendered the newly-married couple a banquet, which was attended by all the members of his company. Mr. Mercer will return to the States with the company, which it is expected will sail for America the first week in May.

On the evening of Dec. 6 the new Olympic Theatre, New Orleans, was consumed by fire. The Klimt-Bear company had commenced a two weeks' engagement on the Sunday previous and lost all their scenery and wardrobe, valued at about \$10,000. Manager Henry Greenwall, of the Grand Opera House, came to their assistance with a tender of his theatre for a benefit, which was gratefully accepted by the company. The attaches of the house also tendered their services. The company will resume their tour on Jan. 1 in Shadows of a Great City, with new scenery, which is now being painted for them in Chicago.

Lottie Williams has left The Sign of the Cross, and Berenice is now played by an understudy.

Robert Stodart has severed his connection with the Dramatic Magazine, of Chicago.

Gertrude Norman announces that she is to play Mrs. Maybrick in a one-act play in vaudeville houses, her purpose being to carry about a petition for the release of the American prisoner and get signatures by this means.

An inquirer wishes to ascertain the whereabouts of The Mirror Quartette.

Charles Kent, who had played an important part in A Ward of France for nine weeks, was summarily dismissed a few days ago, receiving two weeks' salary in advance. No reason was assigned for this action by the management, and as Mr. Kent played the part admirably and received splendid notices for his work in Philadelphia and Boston, he is at a loss to account for this singular action. His successor is George Osbourne.

## MATTERS OF FACT.

Adams' East End Theatre, Pittsburg, Pa., which is not fettered by any alliance, and is being booked independently by Manager W. N. Adams, is drawing the money in the section of the city in which it is located. Last week the Rays in A Hot Old Time turned hundreds away at every performance. Other first-class attractions have played to equally good business at this house this season. Only first-class combinations will be considered for the little time that Manager Adams has still open.

George Almonte, an Irish comedian, who has headed his own company, invites offers for the rest of the season.

Good three-night or week stand attractions can secure the weeks of Dec. 27 and Jan. 3, which are open at the New Empire Theatre, Holyoke, Mass.

Clifford B. Smith is at liberty for heavies or juvenile business. Repertoire engagements are not sought for.

Manager J. H. Gray has Christmas day open to a desirable attraction. Other good times may be had at the Loomer Opera House, William, Conn.

So great is the popularity of the Payton Comedy company in Topeka, Kan., that on Nov. 29, despite a heavy snowstorm, the house was so crowded that two hundred people were turned away.

Laura Biggar and Burt Haverly, in A Railroad Ticket, opened to S. R. O. at Gilmore's Auditorium, Philadelphia, last week, in spite of strong opposition.

That popular melodramatic success, The Two Little Vagrants, which is under Edward C.

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JUST COMPLETED, NEW LINE OF  
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White's management this season, has week of Jan. 17 open, which Mr. White would like to fill between New York and Chicago.

Kate Haworth is the sole owner of William Haworth's plays, which have been successfully produced. The authority for the presentation of any of these must be procured from her.

John W. Isham's Famous Octoroons are touring America with great success. Return dates are demanded constantly. The organization is stronger than it ever has been, and has several "foreign novelties." Mr. Isham's Oriental America company is enjoying a prosperous run throughout Great Britain and other foreign countries, and will remain abroad until next Summer.

Murray and Mack played at Marietta, Ohio, on Dec. 9, to the banner house of the season, under the management of M. G. Seipel.

The following is the roster of the Courtenay Morgan company: H. E. Morgan, proprietor and manager; Serion Morgan, stage-manager; Will D. Cornyn, advance agent; Mark Brault, musical director; Frederick Lyle, A. C. Baldwin, Courtenay Morgan, Lyle Lambert, Myrtle Williams, Maud Collinge, Ella Sefton, and Teddy Morgan.

A. R. Wilber, formerly agent with the original Lilliputian Opera company, Tompkin's Black Crook, Katie Putnam, Goodyear, Elitch and Schilling's Minstrels, and manager of the Wilber companies, is open to offers for balance of season.

The Nielson Opera House, Sandusky, Ohio, has Christmas matinee and night open to strong attraction.

Owing to cancellations Manager P. E. Long has Christmas and New Year's open at City Opera House, Frederick, Md.

The attention of the profession is invited to the announcement in another column of Tivnan and Somers, the quick lunch room caterers.

Eva Vincent, the character actress, has just had an offer to originate a part in a forthcoming melodramatic production in London. She declined, preferring to remain here for the purpose of accepting engagements to create special character roles in productions in this city. Miss Vincent's work has always been of a high order, winning commendation from the critics everywhere.

Hallnorth Garden Theatre, Cleveland, Ohio, has in past years been a profitable resort for Summer opera. Proprietor Charles L. LaMarche want an attraction of this kind for a season of twelve weeks, beginning June 1, 1898.

Frederick F. Schrader is the author of At the French Ball, which is being played by Fannie Rice and is now in its fourth season. The Man from Texas is also his work.

Attractions not under a heavy expense can fill in a profitable night at Lehigh, I. T., a good one-night stand for its size. It has a population of 2,000. John Rennie is the manager of its theatre, the Bijou.

Colonel M. Wilber Dyer wishes an advance man, who must be an experienced newspaper writer and possesses a practical knowledge of the business, for the tour of Estelle Dyer is a big scenic production of Romeo and Juliet.

Lottie Vincent and Mabel Fuller, late prima donna and soubrette of Little Bo Peep and Kismet respectively, and two of the original "Rosebuds," have signed with Joseph Hart, and will again be seen in the sketch The Three Rosebuds. They will appear at Keith's Union Square Christmas week.

Pearl Andrews, who was so successful in her imitations of stage celebrities, is doing a new act that has brought forth letters of indorsement from Tony Pastor and the manager of the Brooklyn Music Hall. The press also speaks highly of her work. Her imitations of well-known conductors, a la Fregoli, goes well, while her negro impersonation, in which she is assisted by a "blackberry" contingent, is her chief performance.

Howard and Doyle have just secured the sole rights to Kidnapped and the Vendetta. They have added to their list the German success, A Crazy Idea, produced under the title of All the Comforts of Home. Parties can now secure this play for 25 cents, also the original German play Lost Paradise.

Dickson and Talbot, of Indianapolis, want a good attraction to fill in Christmas Day at their theatre at Anderson, Ind.

Alice Kauser has two sketches suitable for vaudeville use, which she will sell or let on royalty.

Emile La Croix, who is playing Don Julio Valdez, the heavy in The Last Stroke, has scored a genuine hit in the role. The press have complimented him most highly upon his work.

Greenwood is one of the best one-night stands in Central Mississippi. It has a theatregoing population who patronize worthy attractions. Manager Samuel J. Stein has early open time.

Charles L. Peckham, the originator of the Chop Chow, in the Cat and the Cherub, is now playing Chin Fang in the Celestial tragedy. In the latter character he has won unstinted praise.

Carrie Roma's engagement with My Boys was

PEOPLE'S THEATRE,  
NEW YORK.

A. H. SHELTON & CO., Lessees.

Priests of Indiscretion, 25, 35, 50, 75 and \$1.00. No Reduction of Prices at Matinees or any other Time. Open time for a few good dramatic contributions. (Companies "travelling on trunks" keep away.) In applying for dates kindly remember this—

NOT A 15 CENT HOUSE.

We do not use the "This ticket and ten cents admits you to orchestra seats" racket. No "lulled" "Free tickets" issued. No "hold-out" of any kind allowed under any management.

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CHRISTMAS OPEN.  
NIELSON OPERA HOUSE

Sandusky, Ohio.

Matinee and night. Wire. Chas. Baetz, Mgr.

## LEHIGH, INDIAN TERRITORY.

## BIJOU OPERA HOUSE

Population 2,000; seating capacity 400. Stage 18 x 25 clear of wings. 10 feet from floor to grooves. Lights heretofore.

Standard Comedy attractions wanted. For open dates write to

JOHN RENNIE, Manager.

## POPLAR BLUFF, MO.

## NEW FRATERNAL OPERA HOUSE

Has plenty of open time for GOOD

attractions No others wanted.

Break the jump from St. Louis or

Cairo to Memphis or Little Rock, by

giving us a date.

J. V. PORTER,

Manager.

## UNIONTOWN, PA.

## GRAND OPERA HOUSE

Best one-night stand in W. Pa. Good open time in December, January and February. Now booking for 1898-99.

Rep. and Tom shows save stamps.

Only first-class attractions need apply.

HARRY BEESON, Sole Mgr.

for the New York run only. She will now consider offers from respectable attractions.

Harry Bernard is disengaged for the rest of the season. Mr. Bernard has managed many prominent attractions, among which are Edwin Aiden, with whom he was associated for four and a half years, Good Old Times Skating Rink company and Thomas W. Keene.

Lorine J. Howard has bought a half interest in the Madison Square company, which in future will be known as the Howard-De Voss company. The company plays at Rich Hill, Mo., this week.

Madame Vance is now re-established in her former quarters at 1453 Broadway. She has been exceedingly busy the past couple of months, and many of the elegant gowns which are delighting the eye of the feminine contingent of New York theatregoers, worn by foot-light favorites, came from her establishment.

Kirsch and Montague have leased the Grand Opera House at Crookston, Minn., and hereafter that city will receive better attention in a theatrical way.

The new concert hall in Natick, Mass., has been opened under management of Hoey and Lucy. A Walking Delegate appeared on Dec. 6, and on Dec. 9 the Katie Rooney company was the attraction.

Everything is in readiness for the opening of Poli's Theatre in Waterbury, Conn., on Wednesday, Dec. 15. Indications point to an auspicious opening with Francis Wilson in Half a King as the attraction. Mr. Wilson will be followed on Saturday by Richard Mansfield. The sale of seats began on Wednesday, Dec. 8, and the whole house was sold within three hours. Manager Ed Goodman is busily engaged in booking attractions for this and next season, and has already closed with some of the best traveling organizations.

Nellie Maskell has signed for Madame Prochard in Kate Claxton's Two Orphans company.

Hotel Ontario, Buffalo. Professional rates.



## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Saratoga, N. Y., Dec. 13-18, Glens Falls 20-25, Schenectady 27-Jan. 1.

**ALCANTARA STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal.—Indefinite.

**ALDORA SHERR** (The Bell, Willis M. Goodhue, mgr.): Shelby, O., Dec. 14, Crestline 15, No. Baltimore 16, Bowling Green 17, Findlay 18, St. Mary's 19, Collins 21, Greenville 22, Portland Ind. 23, Paulding, O., 24, Defiance 25.

**ALEXANDRA VIANDA**: New York city Nov. 29—Indefinite.

**ALWAYS ON TIME** (Joseph Oppenheimer, mgr.): New Haven, Conn., Dec. 13-14, Lawrence, Mass., 15-16, Hartford, Conn., 17, New Britain, Conn., 18, American City (A. G. Sumner, mgr.): Altoona, Pa., Dec. 12-13, Pittsburgh 21-22, Johnstown 23, Marietta, O., Jan. 1.

**ANDREW MACK** (Rich and Harris, mgrs.): New York city Nov. 29—Indefinite.

**ANNE CLARK HANSON** (J. H. Shepard, mgr.): Watertown, N. Y., Dec. 13-18, Mt. Morris 20-25.

**ARNOLD-WELLS**: Atlanta, Ga., Dec. 6-18, Birmingham, Ala., 20-25, Augusta, Ga., 27-Jan. 1.

**ARNOLD WOLFORD**: Philadelphia, Pa., Dec. 13-18.

**AT GAY CONY ISLAND** (Miller and Peel, mgrs.): Portland, Ore., Dec. 13.

**A THOROUGHNESS** (Shirley A. Griffin's): R. M. Dear, mgr.: Water Valley, Minn., Dec. 14, Canton 15.

**AT PINE RIDGE** (Ben Higgins, mgr.): St. Paul, Minn., Dec. 12-18, Minneapolis 19-25.

**BALDWIN-MILLVILLE**: Birmingham, Ala., Dec. 10-14.

**BATES BROTHERS COMEDY**: Carbondale, Pa., Dec. 13-18.

**BENNETT-MOUTON** (Monte Thompson, mgr.): Brockton, Mass., Dec. 12-13, Taunton 27-Jan. 1.

**BETTS-LOSER** (Alfred Molander, mgr.): Decatur, Ia., Dec. 13-18, West Union 19-24, New Hampton 25-28, Sumner 29-31.

**BRYTHAM THEATRE**: Phoenix, Ariz., Dec. 13-15, Prescott 16-17, Winslow 18, Douglas 19, N. M., 21, 22, El Paso, Tex., 24, Albuquerque, N. M., Jan. 1.

**BLACK SHEEP**: St. Louis, Mo., Dec. 13-18.

**BLUE JEANS** (Edward Arlington, mgr.): Watertown, N. Y., Dec. 23, Syracuse 27-29, Canandaigua 30, Geneva 31, Auburn Jan. 1.

**BOSTON IDEALS** (Jon Carroll, mgr.): Berlin, Conn., Dec. 13-18.

**BOY WANTED** (Eastern): W. B. McCallum, mgr.: Indianapolis, Ind., Dec. 13-18, Columbus, O., 19-24, Altoona, Pa., 25-28.

**BOY WANTED** (Western): Blaney's: Frankfurt, Ind., Dec. 13, Burlington, Ia., 14.

**BROTHERS FOR BROTHER** (Martin J. Nixon, mgr.): Brooklyn, N. Y., Dec. 12-18, New Britain, Conn., 23, Boston, Mass., 27-Jan. 1.

**BURCH OF EYES** (George Bothner, mgr.): Topeka, Kan., Dec. 13-18, St. Joseph, Mo., 19, Falls City, Neb., 21, Lincoln 19, Omaha 19-21, Council Bluffs, Ia., 22.

**CORSE-PAYTON** (W. E. Denison, mgr.): Schenectady, N. Y., Dec. 13-18, Troy 20-25, Albany 27-Jan. 1.

**CANNON CLIMBERS**: Yonkers, N. Y., Dec. 13-18.

**CASTLE SQUARE THEATRE** (J. H. Emery, mgr.): Boston, Mass., Aug. 3—Indefinite.

**CHAS. LUTHER**: Talaqua, N. Y., Dec. 13-18, Krebs 19-24, Rochester, N. Y., 25, Charleston 27-Jan. 1.

**CHAS. LUTHER** (Augustus Piton, mgr.): Newark, N. J., Dec. 13-18.

**CHERRY PICKERS** (Augustus Piton, mgr.): Washington, D. C., Dec. 13-18, Philadelphia, Pa., 24-25, Pittsburgh 27-Jan. 1.

**CHRISTOPHER, JR.**: Indianapolis, Ind., Dec. 13, 14, City of New York (Moller and Fessler, mgrs.): New York city Dec. 13-18.

**CLAY CLEMENT**: Coldwater, Mich., Dec. 14, Battle Creek 15, Laporte 16, Grand Rapids 17, 18.

**COAT OF MANY COLORS**: Detroit, Mich., Dec. 13-18.

**COLUMBIAN COMEDY**: Prospect, Ill., Dec. 13-18.

**CONTESTED WOMAN**: Charleston, S. C., Dec. 13.

**COOK HOUSE** (Al Caldwell, mgr.): Boston, Mass., Dec. 13-18, Lawrence 20-25, Lowell 26-31, Manchester, N. H., 27-28, Chelsea, Mass., 30, Brockton 31, New Bedford Jan. 1.

**CORA VAN TASSER** (Frank W. Lane, mgr.): Spartanburg, S. C., Dec. 13-18, Athens, Ga., 20-25, Atlantic 27-Jan. 1.

**CORSE-PAYTON STOCK** (David J. Ramago, mgr.): New York city Dec. 13-18, Bethlehem 20-25, Altoona 27-Jan. 1.

**COURTED INTO COURT** (Rich and Harris, mgrs.): St. Louis, Mo., Dec. 13-18.

**CRACKER JACK**: Hot Springs, Ark., Dec. 14.

**CRIBBON CLARK**: Byram, Conn., Dec. 14, Waverly 15, Houston 16, Galveston 17, 18, Palestine 20, Tyler 21, Marshall 22, Shreveport, La., 23.

**DARKEST AMERICA** (John W. Vogel, prop. and mgr.): New York city Dec. 13-18.

**DANIEL A. KELLY** (T. H. Dobson, mgr.): Nashville, Tenn., Dec. 13-18, Clarksville 19, Parrish 17, Brownsville 18, Memphis 20.

**DANIEL BULLY** (Willie R. Boyer, mgr.): Wellsboro, N. Y., Dec. 14, Jamestown 15, Meadville, Pa., 16, Butler 17, McKeesport 18, Beaver Falls 20, Steubenville, O., 23, Wheeling, W. Va., 25-26.

**DAN MCCARTHY**: New London, Conn., Dec. 14, Hartford 15, New Haven 16-18.

**DIORY HILL**: Omaha, Neb., Dec. 13-18, Des Moines, Ia., 19, Keokuk 17.

**DON JUKILL AND MR. HYDE**: New York city Dec. 13-18.

**DRUMMER IN NEW YORK** (Ed F. Jerome, prop. and mgr.): Paterson, N. J., Dec. 13, 14, Montclair 15, 16, Newark 17, Jersey City 20-22, Elizabeth 23-25, Newton 26, Fort Jersey, N. Y., 28, Monticello 29, Goshen 30, West Point 31, New Paltz Jan. 1.

**EDNA FARRER**: Lamar, Kan., Dec. 13-18.

**EDWIN REDPATH** (C. George Boice, mgr.): Connaut, O., Jan. 1.

**E. H. SOTHERN** (Dan Frohman, mgr.): Philadelphia, Pa., Nov. 29-Dec. 18.

**ELDON COMEDIANS**: Pundleton, Ind., Dec. 13-18.

**ELMER B. DODGE** (F. Peyton, mgr.): Peru, Ind., Dec. 14, Kokomo 15, Lipton 16, Covington 17.

**ELROY STOCK** (Edwin Elroy, mgr.): Elmira, N. Y., Dec. 13-18, Jamestown 20-25, Meadville, Pa., 27-Jan. 1.

**EMMA SARDON**: Lansford, Pa., Dec. 16-18, Berwick 20-22, Lewistown 23-25, Altoona 27-Jan. 1.

**EMPIRE THEATRE** (Chas. Frohman, mgr.): New York city Dec. 13-18.

**E. S. WILLARD**: Boston, Mass., Nov. 15-Dec. 18, Philadelphia, Pa., 29-Jan. 1.

**EGGERS BLAIR** (Albert Riddle, mgr.): Norfolk, Va., Dec. 14, 15, Richmond 16, 17.

**FERRIS COMEDIANS** (Dick Ferris, mgr.): St. Peter, Minn., Dec. 13-18, Fairbairn 20-25, Mantoloking 27-Jan. 1.

**FANNY RICE** (Geo. W. Purdy, mgr.): Buffalo, N. Y., Dec. 13-15.

**FAUST** (Labadie's): Weston, W. Va., Dec. 14, Clarksville 15, Saterville 17.

**FAUST** (Garrison's): Edw. J. Abram, mgr.: Shamokin, Pa., Dec. 14, Mahanoy City 15, Ashland 16, Pottsville 17, Harrisburg 18.

**FIRST BOON** (No. 2): Hartford, Conn., Dec. 13, 14.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): Marietta, O., Dec. 14, Wheeling, W. Va., 15, Johnstown, Pa., 16, Altoona 17, Zanesville, O., 22.

**FRENCH REPERCUSSION** (Lincoln J. Carter, prop.): R. E. French, mgr.: Murfreesboro, Tenn., Dec. 13-18, Dalton, Ga., 19-18, Columbus 20-25, Griffin 26-28, Athens 30-Jan. 1.

**GAY MATINEE GIRL** (No. 1, Edwin P. Hilton, mgr.): Butte, Mont., Dec. 13-18, Ancon 20-21, Milwaukee 22, Wallace, Idaho, 23, Spokane, Wash., 24, 25, Everett 27, New Whatcom 29, Vancouver, B. C., 30, Nanaimo 30, Wellington 31, Victoria Jan. 1.

**GAY NEW YORKER**: Penn Yan, N. Y., Dec. 14, Geneva 15, Canastota 16, Oneida 17, Norwich 18, Herkimer 21, Dodgeville 21, Ft. Plain 22.

**GIRL I LOST** (Bernard M. Julius Cahn, mgr.): Pittsburgh, Pa., Dec. 13-18.

**GO-WON-GO-MOHAWK**: Columbia, O., Dec. 13-15, Dayton, Mo., Dec. 13-18, Clinton 20-27.

**GREAT TRAIN ROBBERY** (Davis and Keogh, mgrs.): Troy, N. Y., Dec. 13-18.

**GUILTY MOTHER** (Jas. H. Wallick, mgr.): Philadelphia, Pa., Dec. 13-18, Baltimore, Md., 20-25, Wilmington, Del., 27, Reading, Pa., 28, Paterson, N. J., 30-Jan. 1.

**HENNESSY LEROY** (F. G. Conrade, mgr.): Paterson, N. J., Dec. 14, 15, Meriden, Conn., 16, New Britain 17, Rockville 18.

**HANDS ACROSS THE SEA** (Harry Leon, mgr.): Newark, N. J., Dec. 13-18.

**HAPPY LITTLE** (Geo. W. Monroe, mgr.): Robert H. Monroe, mgr.: Troy, N. Y., Dec. 21-11, New York city 13-18, Newark, N. J., 20-25, Brooklyn, N. Y., 27-Jan. 1.

**HEART OF CHICAGO** (Southern): Lincoln J. Carter, prop.: F. C. Walton, mgr.: Danville, Ill., Dec. 14, Clinton 15, Little Falls 16, Ft. Plain 17, Glenview 18, Boston, Mass., 20-25, Brooklyn, N. Y., 27-Jan. 1.

**HEART OF CHICAGO** (Western): Lincoln J. Carter, prop.: J. B. Hogan, mgr.: Lexington, Mo., Dec. 14, Marshall 15, Moberly 16, Chillicothe 17, Trenton 18, Ottumwa, Ia., 24, Washington 27, What Cheer 28, Okla. 29, Des Moines 30-Jan. 1.

**HEART OF MARYLAND** (David Bolero, prop.): C. H. Hines, mgr.: St. Paul, Minn., Dec. 13-18, Minneapolis 20-25, Chicago, Ill., 26-31.

**HEARTSEASE** (Henry Miller): Brooklyn, N. Y., Dec. 13-18.

**HENSHAW AND TEN BROECK**: Catskill, N. Y., Dec. 14, Kingston 15, Poughkeepsie 16, Poughkeepsie 17, Trenton, N. J., 18, Plainfield 19, Westchester, Pa., 22, Hampton, Va., 23, Newport News 24, Norfolk 25.

**HIMMELEIN IDEALS** (John Himmelein, mgr.): St. Carmel, Pa., Dec. 13-18.

**HINDS GRIL** (Chas. E. Hines, prop.): Hollis E. Cooley, mgr.: Pittsburgh, Pa., Dec. 13-18.

**HOGAN'S ALLEY** (Gilmere and Leonard, mgrs.): Eugene Wellington, mgr.: Boston, Mass., Dec. 13-18.

**HOGAN'S ALLEY** (Peter Rice, mgr.): Kansas City, Mo., Dec. 13-18, Topeka 20-25, Jan. 1.

**HOT OLD TIME**: Philadelphia, Pa., Dec. 13-18.

**HOT COMEDY**: Virden, Ill., Dec. 13-18, Taylorville 20-25, Arthur 26-28.

**HUMAN HEARTS** (J. E. Caven, mgr.): Ft. Worth, Tex., Dec. 14, 15, Dallas 16, 17, Springtown 18, 19, The Dalles 20, Del S. Smith, mgr.: Savannah, Ga., Dec. 13-18.

**JAMES YOUNG** (C. N. Money, mgr.): Syracuse, N. Y., Dec. 13-18, Rochester 19-24, Hamilton 25, 26, St. Catharines 27-28, Lockport 29, 30, Jan. 1.

**JAMES R. MACKIE** (R. D. Smith, mgr.): Saratoga, N. Y., Dec. 14, Pittsford, Mass., 18, Mo. Adams 18, Williamstown 17, Mechanicsville, N. Y., 19.

**JAMES A. HERNE** (Shore Across co.: William R. Gross, mgr.): Washington, D. C., Dec. 13-18, Baltimore, Md., 20-25, Philadelphia 26, 27, Jersey City, N. J., Dec. 13-18, Norfolk, Va., 23, Richmond, Va., 24, Norfolk 27, Bristol, Tenn., 29, Knoxville 30, Chattanooga 31, Atlanta, Ga., 31, Jan. 1.

**JAN RENOIDS** (Frederick Renolds, mgr.): Frederick, Md., Dec. 13-18, Baltimore 20-25.

**JENNIE MAE HALL**: Parkersburg, W. Va., Dec. 13-18.

**J. E. TOOLE** (Edwin Jerome, mgr.): Greenburg, N. Y., Dec. 13, Fairmont, W. Va., 14, Grafton, W. Va., 15, Beltsville, O., 16, Wheeling, W. Va., 20-25.

**JOHN DREW** (Chas. Frohman, mgr.): New York city Nov. 29—Indefinite.

**JOHN E. DVORAK** (Homer Drake, mgr.): Maheota, Ia., Dec. 23, Vinton 25.

**JOHN GRIFITH**: St. Joseph, Mo., Dec. 15, Chillicothe 16, Quincy, Ill., 17, Springfield 18, Lafayette, Ind., 19, Battle Creek, Mich., 20, Lansing 21, Bay City 22, Saginaw 23, Port Huron 24, Petrolia, Can., 21, London Jan. 1.

**JOSEPH GREENE** (Frank Hartman, mgr.): Marlboro, Mass., Dec. 13-18, Nashua, N. H., 20-25.

**JOSEPH JEFFERSON**: Detroit, Mich., Dec. 13, 14.

**JULIA ANTHONY** (Anthony, mgr.): Brooklyn, N. Y., Dec. 13-18, New York city 20-25, Newark, N. J., 27-Jan. 1.

**JULIA MARLOWE** (Chas. B. Dillingham, mgr.): Louisville, Ky., Dec. 13-18, Columbus, O., 27-29, Toledo 30-Jan. 1.

**JUNE AGOSTO** (T. C. Howard, mgr.): Ironton, O., Dec. 13-18, Port Huron 19, 20, C. Dec. 13-15, Walla Walla, Wash., 17, Pendleton, Ore., 18, La Grande 20, Baker City 21, Boise, Idaho, 22, Logan 24, Ogden, Utah, 25.

**KATIE BOONEY** (A. C. Dornier, mgr.): Newport, R. I., Dec. 14, New Bedford, Mass., 15, Patuxet, R. I., 16.

**KELLEY AND MASON** (Geo. H. Nicolai, mgr.): Rochester, N. Y., Dec. 13-18, Syracuse 19-18.

**KENNEDY PLAYERS** (H. B. Hooper, mgr.): Auburn, N. Y., Dec. 13-18, Amsterdam 20-25, Hoboken, N. J., 27-Jan. 1.

**KLIMPT-HEARS** (Sol Brauning, mgr.): New Orleans, La., Dec. 13-18, Springfield 20-25.

**KLODNER COMEDY** (Ed F. Jerome, prop.): J. Francis O'Brien, mgr.: Syracuse, N. Y., Dec. 13-15, Albany 16, Woodport 17, Port Byron 20, Auburn 21, 22, Cayuga 23, Seneca Falls 24.

**LAND OF THE LIVING** (Jesse Burns, mgr.): Buffalo, N. Y., Dec. 13-18, Toronto, Can., 20-25.

**LATE MR. CASTELLO** (Chas. E. Cook, mgr.): Spokane, Wash., Dec. 17, 18, Great Falls, Mont., 20, Helena 21, Ancon 22, 23.

**LAWSON MONROE** (Edw. J. Abram, mgr.): New Orleans, La., Dec. 13-18, Meridian, Miss., 20, Selma, Ala., 21, Birmingham 22, Memphis, Tenn., 23, Jackson 27, Cairo, Ill., 28, Evansville, Ind., 29, Indianapolis 30-Jan. 1.

**LILLIAN KENNEDY**: Elizabeth, N. J., Dec. 14, Lillian Lawrence, Philadelphia, Pa., Dec. 13-18.

**LOUIS JAMES** (Wagman and Kemper, mgrs.): Oakland, Cal., Dec. 13, 14, San Jose 15, 16, Stockton 17, Fresno 18, San Bernardino 20, Los Angeles 27-29, Pasadena 30, San Diego 31-Jan. 1.

**LYCOUR STOCK** (Dan Frohman, mgr.): New York city Nov. 29—Indefinite.

**LITTLE TRIXIE** (May Smith Robbins, mgr.): Fred Robbins, mgr.: Bellefonte, Pa., Dec. 16, Latrobe 17, Greensburg 18.

**MC FADDEN'S ROW OF FLATS** (Gus Hill, prop. and mgr.): Cincinnati, O., Dec. 13-18, St. Louis, Mo., 20-25.

**MACADLEY PATON** (Harry Levy, mgr.): Mt. Pleasant, Pa., Dec. 13-18, Irwin 19-18, Tarentum 20-25.

**MADLINE OF FORT RENO** (Butler C. Stewart, mgr.): Hoboken, N. J., Dec. 13-15, Peekskill, N. Y., 16, Newburg 17, Poughkeepsie 18.

**MADISON SQUARE THEATRE**: Beloit, Kan., Dec. 13-18.

**MADON BRYER**: Bedford, Mass., Dec. 13-18.

**MARY FROM MINNAPOLIS** (Willie Collier, Smyth and Rice, mgrs.): Minneapolis, Minn., Dec. 13-18, St. Paul 19-25, Eau Claire, Wis., 27, Winona 28, La Crosse 29, Milwaukee 30-Jan. 1.

**MANHATTAN STOCK** (D. L. Boone, mgr.): Galveston, Tex., Dec. 9-14, Houston 17-22, Waco 23-25, Dallas 27-Jan. 1.

**MARLOE MASON**: Hartford, Conn., Dec. 17, 18.

**MARGARET MATHER** (E. C. Whitney, mgr.): Boston, Mass., Dec. 6-18, Providence, R. I., 20-25.

**MARKE BROTHERS**: Minneapolis, Minn., Dec. 13-Jan. 11.

**MAUDE ADAMS** (Chas. Frohman, mgr.): New York city Sept. 27—Indefinite.

**MAUD HILLMAN** (W. G. Snelling, mgr.): So. Norwalk, Conn., Dec. 13-18.

**MCFEE'S MATRIMONIAL BUREAU** (Fate Goodbar, mgr.): San Antonio, Tex., Dec. 14, 15, San Marcus 16, Austin 17, 18.

**MCNETT THE SPORT** (James D. Flynn, mgr.): Detroit, Mich., Dec. 13-18.

**MCNETT'S VISIT** (Ferguson and Emerick, Geo. A. Chenet, mgr.): New Castle, Ind., Dec. 14, Montpelier 15, Elwood 16, Alexandria 17, Marion 18, Montpellier 20, Angola 22, Burr Oak, Mich., 23, Lansing 24, Port Huron 25.

**MILES IDEAL STOCK** (Frank Lee Miles, mgr.): Portland, Me., Dec. 13-18, No. Adams, Mass., 20-25, Fitchburg 27-Jan. 1.

**MILK WHITE FLAG** (Thos. W. Ryley, mgr.): San Francisco, Cal., Dec. 13—Indefinite.

**MILLER-SHISON-WALLACE**: Troy, Ala., Dec. 14, Montgomery 15, Dawson 16, Albany, Ga., 17, Americus 18.

**MISS BRADY**: Wilmington, Del., Dec. 14.

**MISS FRANCIS OF YALE** (Brenton Thorpe, mgr.): Charlotte, N. C., Dec. 14, Atlanta, Ga., 15, 16, Birmingham, Ala., 17, Meridian, Miss., 18, New Orleans, La., 19-25, Galveston, Tex., 27, 28, Houston 29, 30, San Antonio 31-Jan. 1.

**MISS SARA GIER** (Jesse Newton, mgr.): Bloomington, Ill., Dec. 14, Pana 15, Decatur 16, Jacksonville 17, Altan 18, St. Louis, Mo., 19-25.

**MODERNA** (Chas. B. Banta, mgr.): Memphis, Tenn., Dec. 14, 15, Little Rock, Ark., 16.

**MRS. FISKE** (Chas. E. Power, mgr.): St. Louis, Mo., Dec. 13-18, Quincy, Ill., 24, Burlington, Ia., 21, Davenport 22, Peoria, Ill., 23, Terre Haute, Ind., 24, Evansville 25.

**MURRAY AND MACK** (Geo W. Spence, mgr.): Lehigh, Ind., Dec. 14, Danville, Ill., 15, Champlain, Decatur 17, Springfield 18, East St. Louis 19, Hannibal, Mo., 20, Keokuk, Ia., 21, Monmouth, Ill., 22, Galveston 23, Burlington, Ia., 24, Des Moines 25.

**MY BOYS** (Richards and Canfield): New York city Dec. 6-18.

**MYSTERIOUS MR. BUELE**: Baltimore, Md., Dec. 13-18, Brooklyn, N. Y., 19-25.

**MY WIFE'S FRIEND** (Wm. C. Andrews, Henry Simon, mgr.): Elizabeth, N. J., Dec. 14, Paterson 20-25, Rockton, O., Dec. 13-18, Louisville, Ky., 20-25.

**NAT C. GOODWIN**: New York city Oct. 18—Indefinite.







## TELEGRAPHIC NEWS

## CHICAGO.

The Way of the Windy City—Western Vagaries—News Items.

(Special to The Mirror.)

CHICAGO, Dec. 13.

The unseasonable "soft weather" still prevails, and several rainy nights last week had a depressing effect upon business at the theatres. The Russell-Fox-D'Angeli triumvirate successfully combated the elements at the Columbia in The Wedding Day. This is the third and last week of the engagement, after which the company goes to Milwaukee, and Herbert Kelcey and Effie Shannon follow in A Coat of Many Colors for Christmas week, with Mrs. Carter in The Heart of Maryland for New Year's week.

Ed Smith Russell is bearing the banner of the legitimate alone at Hooley's, and Manager Berger says that the receipts have been more than satisfactory. Mr. Russell opened his third and last week to-night, appearing as Bob Acres and in A Bachelor's Romance. Hooley's holiday attraction will be E. H. Sothorn in his new play, The Adventures of Lady Ursula. The opening will be on Dec. 20.

This is the second and last week of The Bostonians at McVicker's. The Serenade is to be given the first half of the week and Robin Hood will be revived for a few performances. The holiday attraction will be our genial friend Denman in a welcome revival of The Old Homestead. Think of Joseph Jefferson, Henry Clay Barnabee, and Denman Thompson on the same stage inside of six weeks!

After two good weeks of The Isle of Champagne at the Schiller Tom Nawn inaugurated Sunday matinee there yesterday, opening in Ople Road's new play, Shanty Town, a relishing extension of the sketch made famous in vaudeville by the Nawns. The Risley family of wonderful acrobats is an added attraction. The holiday attraction at this house will be Donnelly and Girard in The Geeser, which we have not seen here yet.

The Girl from Paris has two more weeks to run at the Grand Opera House, and will close its engagement on Christmas night. The attendance has been very good.

William Calder's excellent melodrama, Northern Lights, opened at the Great Northern last evening, following Bonelli in The Captain of the Nonuch. It will be followed by Henry E. Dixey, the rising young magician, for the holidays.

I hear that Ed Smith Russell is soon to appear as Sir Peter Teasle in The School for Scandal. He appeared before the students of the Chicago University the other day.

A colored man charged with vagrancy before me in the police court the other day indignantly protested that he was in a legitimate business, and handed me a card, which read, "Hump and Stump's Coal Shoot. Coal by basket and ton." That's a good name for a coal firm. I could suggest only one better—Binns and Binns.

So successful was the recent production of East Lynne by the stock company at the Lyceum that it is being revived this week, with Ed Clayton and Horace Vinton in the leading roles.

Over at the Lincoln Theatre yesterday Paul Caseneuve opened in For France Only. That splendid actor and polished gentleman, John A. Lane, is with the organization. Hoy's A Contented Woman, impersonated by pretty Belle Archer, is booked for the Lincoln for Christmas week.

Frank Stocum, war correspondent of the Russell-Fox-D'Angeli company, has been busy all week denying the published rumors of war in the organization. He thought last week to organize a reunion of the men who "used to go to school with Lillian Russell" here, but he could not find a hall large enough.

Inham's Octopussy had two big houses at the Alhambra yesterday. The Electrician, a new melodrama, will follow for Christmas week.

The drama at Hopkins' this week is Passion's Slave, well presented by the stock company.

The Privateer opened up for a week at the Academy of Music yesterday to entertain the West Siders.

The Gold Bug was so dire bad that Manager Macoy, of the Bijou, turned out the lights on it Wednesday night, and reopened yesterday with Jacob Simons in Rip Van Winkle.

My genial German friend, Louis Houseman, of the Inter-Ocean, timekeeper for "Fits" in the big fight, is somewhat incensed over a notice of the veriscope which recently appeared in a London paper, in which it was said: "The notable feature of the exhibition is the brutal Irish face of the man who signals Fitzsimmons." Louis' friends now call him O'Houseman.

The "Head Manager of the Bijou Theatre" received the other day a letter marked like this: "I will take the pleasure of asking you kindly if you need an actor. I would like to become one of your actors. I will obey your commands promptly. I am Bohamian I'm fifteen year's old. My complexion is not light not dark, my hair is black, my eyes are brown Yours Annie—." Macoy could not place her. Here is a chance for any repertoire opera company that desires a kindly disposed "Bohamian girl," who will obey commands promptly. I have her address.

I have two new additions to the soubrette album. One is Benjy Harrison and the other is Bella Akin. The last one lacks ginger, I think. I have a fireman's ball circular from Audubon, Iowa, the last paragraph of which has made a hit with me. It reads like this: "The price of admission will be 50 cents, entitling the holder to five dances, after which it will be 10 cents

per square dance. Committee." Probably the five original dances were not on the square.

Tilly Haines, of Boston, has discovered in the Boston Herald a new soubrette, by name Goldie Klondike. Tom Davis please write.

Harry G. Sommers, the Chicago representative of the Actors' Fund, has arranged the best bill for the annual benefit of the Fund that we have ever had here. The performances will take place at the Columbia Theatre next Thursday afternoon, and the participants will be Lillian Russell, Della Fox, Jeff D'Angeli, The Bostonians, Sol Smith Russell, and the Nawns. A great house is assured. "Biff" Hall.

## BOSTON.

Many Changes of Bill—B. F. Keith on Theatres—The Boston Case.

(Special to The Mirror.)

BOSTON, Dec. 13.

There are enough changes of bill in Boston this week to make the critics cross-eyed. First, E. S. Willard gives four different bills at the Tremont, reviving The Rogue's Comedy, which had a crowded house to-night; The Middleman and The Professor's Love Story. The farewell bill will be by all odds the most interesting, as it will include Delicate Ground, with Mr. Willard as Citizen Sangfroid; a dramatic setting of Dante Gabriel Rossetti's "A Last Confession;" and the comedy, Her Aunt's Advice, with Mr. Willard as Captain Howard Leslie. Keith Wakeman will be leading lady in the first play and Maud Hoffman in the last.

Margaret Mather makes several changes of bill in the course of the week at the Boston, replacing her spectacular production of Cymbeline with some of the strongest hits in her repertoire, giving Romeo and Juliet to-night, and following it later in the week with The Honey-moon and Leah. Miss Mather succeeded in finding her Chinese maid and child last week, but it was not through the columns of the Boston papers, but through the personal efforts of the Chinese court interpreter. One night the Celestial pair went to the theatre and attracted almost as much attention as the play. Miss Mather has found that slavery exists in Boston, as she had an opportunity to purchase outright, as her absolute slave for life, a Chinese child.

In Town is at the Hollis, and will have one week more after this.

A Celebrated Case was revived at the Castle Square to-night with a splendid production, by far the best since the old days of the Museum. J. H. Gilmore was at his best as Jean Renard, and reminded one of Charles Barron's fine work years ago. Lillian Lawrence was admirable in the comparatively small part of Valentine de Moray, and Grace Atwell played the dual parts of mother and daughter. Horace Lewis and William Humphrey were admirable in their repertoire characters, and the production was a success in every way. By the way, I notice that the advertisements of the house no longer are headed by the words: "Tony Cummings, general director."

The White Slave was the production at the Grand Opera House to-night, and the house was as big as it was enthusiastic. The cast is an even one, and the introduction of the colored contingent made a big hit and proved the feature of the performance. Lodzki Young was admirable, and the stage settings were effective.

Hogan's Alley is the laughing hit of the week at the Columbia, where the piece has already played one good engagement, and the present one promises to be a record breaker for the piece. No matter how tiresome yellow kids may be in the papers, the urchin has not worn out his welcome on the stage.

Coca Hollow will prove the popularity of the prices at the Bowdoin Square this week, as it is the first engagement that this piece has played here at the new scale. The play has sensations galore, and the steamboat race is only one of many.

My compliments to Josephine Hall! She joined the company playing The Girl from Paris at the Park to-night, and was wonderfully clever in replacing Anna Buckley, who goes to a road company. Miss Buckley has been one of the hits of the piece, but Miss Hall took the house by storm to-night. It was a souvenir night, in honor of the seventy-fifth performance, and clocks were presented as tokens of esteem from the management. The play has only one week more after this, as a juggle of dates has been made to bring The Belle of New York back to Boston for a fortnight.

The Circus Girl continues at the Museum. The Boy Tramp is the play for the stock company at the Grand this week, and Joseph de Grasse plays the part sacred to the memory of Augustin Neuville.

William Seymour's friends will not do a thing to him when he returns to Boston to pass the Christmas holidays at his home in this city. He is every here.

Every house in the city will contribute attractions to the benefit of the Theatrical Mechanics on Thursday at the Boston.

The French Maid has been booked for a run at the Park early next season.

Vesta Tilley will soon play an engagement in this city, so they say, but the identity of the house is a mystery.

Arthur Hope, who is in the Gaiety company playing In Town, will join his brother Cecil in London in February, and start with him for the Klondike. Cecil has given up the stage, and has been gold mining in South Africa.

We are going to have great robberies galore. The Great Diamond Robbery is coming to the Grand Opera House and The Great Train Robbery to the Columbia, and there are others.

It is suggested that the New York revival of Rose Michel, with Rose Eytting in the leading part, might well be imitated at the Castle Square, with Annie Clarke in the character which she played at the Museum.

The Cadets are pushing things with their re-

hearsals of Barnet's Queen of the Ballet. James Gilbert is in charge of the production, and the rehearsals are going on twice a week.

J. Walter Kennedy is rehearsing his company in this city.

Marie George and the other pretty girls in The Belle of New York will have a rousing welcome when they get back to Boston. Miss George's photographs have been outselling all others since the engagement at the Boston.

Richard Mansfield's annual engagement in Boston will be played at the Hollis Street this season, following In Town. The Devil's Disciple will probably be played the entire engagement.

A new Spanish light opera, rapidly approaching completion, is The Maid of Madrid, with music by Harry Pabst, of Philadelphia, and book by Charles H. Dorr, of Boston, and Frank L. Freeman, both newspaper men.

A paper in the western part of the State recently printed this statement: "Showman Keith is making his millions in the theatre business, but it isn't just what he would advise a young man to go into. Mr. Keith has just taken his son out of the business and sent him to college to study medicine." B. F. Keith could not let this go without an answer, and his reply was vigorous and will be read with interest by every theatrical man: "On the contrary, the theatrical business is just what my son went to college and is taking an academic course for. He has never had the slightest leaning toward medicine, nor any thought of studying it. The theatre is just what I would advise any young man to go into who has anything like the inclination for it that I had, and I care not how high he sets his standard morally when I say this. I believe his opportunities for benefiting his fellow-men to be quite as large in the show business as they would be were he a minister of the gospel, and the chances for doing good which present themselves in the business just as numerous."

"I believe that some of the most powerful agents we have for the general welfare of the community at large are the people in and out of the church who are seeking to elevate our amusements. I not only think and believe, but I know from personal observation, that the standard of the London music hall has been elevated by these same workers, and am happy in the belief that many of the vaudeville managers at home and abroad are beginning to see the increased financial benefits accruing from a system of amusement catering that appeals to the good sense of all respectable citizens and elicits the favorable commendation of the occupants of the bench, the pulpit, the editorial chair, and others in high places whose good opinion and countenance is the best testimonial that any amusement manager can ask for. There is a wide field for young men in the theatrical business, and the better equipped they are with education the more competent will they be to wrestle with its problems and suggest remedies for its shortcomings."

Mr. and Mrs. Oswald Yorks, who are now with E. S. Willard, have a starring scheme in mind, and propose to come to America year after next at the head of their own company.

Rachel Noah has returned to town and to her former residence, the Berkeley.

The Playgoers' Club was so anxious to give its reception to Maud Hoffman and the other members of the theatrical profession that it did not have time to elect officers at its annual meeting. That will come two weeks later. One of the papers made a laughable misprint by saying that the club's receipts were \$1,250, and expenditures \$51,150. What a high time they must have had!

Hugh S. Maguire has been awarded \$13,454 for the railroad accident which caused the death of the trained horse "Mazepa."

Billy Barry had one unpleasant experience during his successful engagement at the Grand Opera House. A tramp got into his room at Clark's Hotel and stole a suit of clothes, leaving a set of tags which would go well with Ward and Vokes. Mr. Barry gave a professional matinee, as it were, last week, for he invited all the companies playing in the city to be present.

The big hat problem is still facing the Boston public, and the way to ask offenders to remove obstacles is what bothers the theatrical folk. The most graceful way is that employed at the Hollis Street. They have a happy faculty of doing things just right at that house, where the usher comes down and gently hands a card with these words:

The manager of the Hollis Street Theatre presents his compliments and apologies, and respectfully requests you to remove your headress, in compliance with the city ordinance, of which a copy is published at the foot of the programme. He sincerely regrets any annoyance this request may cause you.

Similar cards are used at the Castle Square and elsewhere.

Verner Clarges, who is now with E. S. Willard, has a Summer engagement with one of the best stock companies, which will give an opportunity for a revival of Midsummer Night's Dream.

William Charles Masson made one of the big hits of the revival of Trilby at the Castle Square. I am inclined to think that Mr. Masson's Laird is even better than the original of John Glendinning. At any rate, Mr. Masson has made a great hit since he has been at the Castle Square.

Grace Atwell has been suffering from a painful accident. At dinner some boiling hot liquid was spilled on her arm, but the blister was not serious enough to interfere with her rehearsals.

Adah Richmond Stetson's case against the estate of John Stetson, Jr., came up before the full bench of the Supreme Court to-day on exception taken by her counsel to the decision of Judge Morton, when the case was tried here last March. Ex-Judge Henry W. Scott, of New York, came on to argue the case, and when I saw him last week he said: "The question to be decided was whether Adah Richmond Stet-

son was entitled to participate in the contest undertaken to test the validity of the will of John Stetson, Jr. We contended that she was only required to furnish prima facie evidence that she was the widow of Mr. Stetson. Messrs. Gaston and Snow, the counsel for the executors, contended that we must prove our case by a preponderance of evidence. Judge Morton held that more than prima facie evidence was needed, and that we must prove to a reasonable certainty that she was Mr. Stetson's widow. On that ground he ruled against us, and on that ruling the exceptions will be argued.

"We expect that the decision of Judge Morton will be reversed, and in that case Adah Richmond Stetson will be permitted to participate in the contest to prove the will invalid."

"But even in case the decision of Judge Morton should be confirmed, she would still have the right of action for dower interests in the estate, and this would compel a trial before a jury as to her claim to be the widow of Mr. Stetson."

"We have full confidence that if ever the case goes before a jury we will have no difficulty in proving her claim. We have the strongest kind of a case, and documentary evidence which must be conclusive before a jury. We did not present all our evidence before Judge Morton, for we thought we were only required to prove a prima facie case, but before a jury it will be different."

It was learned that since his separation from Adah Richmond John Stetson, Jr., had conveyed property amounting to nearly \$1,000,000, and one who is closely connected with the case said that if suits for dower rights had to be brought in those cases it would make a greater sensation than anything that had yet come up in the trial.

Mr. Scott said that Miss Richmond was now living in New York, at 24 West 118th Street, and that she had several offers of theatrical engagements during the last few months, but had declined them all, as they were not exactly to her liking. Her friends think that when she goes on the stage again she will star with a company of her own. JAY BENTON.

## PHILADELPHIA.

Grand and Comic Opera Bills—Other Attractions—Notes and Comments.

(Special to The Mirror.)

PHILADELPHIA, Dec. 13.

Richard Mansfield, in spite of the many obstacles placed in his way, closed on Saturday evening one of the largest two weeks' engagements he ever played in the Quaker City, and the best people showed their appreciation to this noted artist in unmistakable tokens of high regard for his noble stand for art and his professional friends. Manager A. M. Palmer also deserves great credit for his able and masterly business tact during this trying two weeks' engagement.

The Park Theatre, with The Geisha, is the centre of attraction this evening. The cast is the same as that of The Geisha's long run at Daly's Theatre, New York, comprising Nancy McIntosh, James Powers, Virginia Earl, Helma Nelson, Herbert Gresham, Julius Stager, Neil McCay, Eric Scott, and a large corps of auxiliaries. It is a beautiful production, with increased orchestra. The house is crowded to-night by a brilliant society audience, applauding all the leading artists, and assuring the success of The Geisha for the coming fortnight. James A. Herne in Shore Acres follows Dec. 27. Mrs. Fiske in Tess of the D'Urbervilles is due here in January.

Castle Square Opera company gave their first performance of Tar and Tartar at the Grand Opera House this evening, with fine scenic equipments and a cast far superior to the original troupe. The performers included: William Wolf as Muley Hason, Arthur Wooley as Khartoon, William G. Stewart, Raymond Hitchcock, Frank Ranney, E. U. Knight, Edith Mason, Gracie Golden, Bessie Fairbairn, Gertrude Quinlan, Jennie Millard, and a chorus of forty-six voices. The attendance was large and the opera was received with great enthusiasm.

Christmas week (not including the business done on Christmas Day) has always been noted to be the worst of the season, on account of shopping and the many free novelties and attractions at the various department stores for which Philadelphia is noted. Consequently Charles M. Southwell, business manager of the Grand Opera House, has wisely announced that the house will be closed the first five days of the week of Dec. 20, reopening with Sinbad matinee of Dec. 25, with Oscar Girard in his famous impersonation. The advertisements read: "Closed on account of preparations for Sinbad." The sagacity of Mr. Southwell has turned the fortunes of this house from a morgue to one of the most profitable places of amusement in the city.

E. H. Sothorn this week closes his term at the Broad Street Theatre, continuing to appear in The Adventures of Lady Ursula, which has been fairly well received. E. S. Willard follows Dec. 20 for two weeks in Tom Pinch.

The Lilliputians are in their second and last week at the Chestnut Street Theatre, presenting an excellent matinee attraction for children, but very tiresome for "ye older folks." Ward and Vokes come Dec. 20 with The Governors, followed by Jack and the Beanstalk Dec. 27.

Frank Daniels' new comic opera, The Idol's Eye, received its first local production this evening at the Chestnut Street Opera House, where it will remain for two weeks. Frank Daniels has always been a great favorite with the masses, and has surrounded himself with an excellent organization, rich in vocal and dramatic ability, and he deserves to attract good patronage. Julia Arthur in A Lady of Quality is booked to follow.

Gilmore's Auditorium is this season dividing its time between dramatic and vaudeville combinations, both being equally successful. This



week marks the return of John and Emma Ray in *A Hot Old Time*, which turned away people at every performance a few weeks ago. This clever combination, under the management of Edgar Holden, has proved one of the biggest money-makers on the road this season. The house is crowded to-night. The performance is clean, bright and very funny, and people will be turned away for the rest of the week to judge from the large advance sale. The Vesta Tilley company, under the direction of Weber and Fields, comes week of Dec. 20. Charles Blaney's *Hired Girl* Dec. 27.

Walnut Street Theatre has *The Belle of New York* for a second and final week. Chancton Uicott follows Dec. 20 for two weeks.

Grand opera at the Academy of Music, under Damrosch and Ellis, has been a brilliant social and pecuniary success, the large organization being fully equipped to present in fine style every opera in their repertoire. This week only two performances, *Carmen*, Dec. 15; *Die Walkure*, matinee, 18. No performances week of Dec. 20.

Boston Symphony Orchestra, at the Academy of Music, this evening, with Bispham as the vocal soloist. House crowded.

The Great Metropolis, at the Girard Avenue Theatre, with realistic scenery and the strong cast of the home stock company, is a good card this week. All the Comforts of Home for week of Dec. 20.

Forepangh's Theatre has *A Wife's Peril* as the attraction this week, presented by the large and talented stock company. Unknown for week Dec. 20.

Standard Theatre gives twelve performances weekly, the programme for the current week being the melodrama of *The Smuggler*, in which stereoscopic views of the Klondike are introduced. The prices are 25 cents for best seats at matinees and 30 cents for same in the evening. Commencing with week of Dec. 20, and for the rest of the season, a new stock organization is to furnish the attractions, the opening attraction being *The Lights of London*.

The National Theatre has a good attraction this week in *The Guilty Mother*, with thrilling situations and an interesting plot. The company includes Henrietta Vaders and Carlton Wells. *Man-o'-War's-Man* follows Dec. 20. Hogan's Alley Dec. 27.

Lillian Lewis, with a strong play of the Cuban war, entitled *For Love and Liberty*, is at the People's Theatre, and will be followed by *The Cherry Pickers* Dec. 27.

Dumont's Minstrels, at their Eleventh Street Opera House, continue in their prosperous career. Their new burlesque is called *Dr. Freckle and Mr. Snide*.

Denman Thompson in *The Old Homestead* is booked at the Chestnut Street Opera House Jan. 17.

Charles T. Ellis, the German comedy star, comes to Keith's Bijou Christmas week, appearing as Santa Claus distributing toys.

A company of capitalists have leased the Temple Theatre, Camden, N. J., and have placed William Gallagher, of this city, in control as manager. The Temple will appeal to the best class of patrons as a first-class permanent theatre, playing only first-class attractions. The opening takes place this week under the new régime.

#### WASHINGTON.

Wrong Mr. Wright's Debut—Shore Acres—Grand Opera at the Lafayette.

(Special to The Mirror.)

WASHINGTON, Dec. 13.

James A. Herne, in *Shore Acres*, commenced his annual engagement at the new National Theatre to-night to a houseful of delighted patrons who warmly emphasized their admiration for the beautiful play and the lovable characterization of Uncle Nathaniel Berry so artistically presented by Mr. Herne. The company is an excellent one, and present their lines and characters in a highly approved manner. James T. Galloway furnishes a most interesting character impersonation in Joel Gates. Mr. Herne's oldest daughter, Julia A. Herne, will make her Washington debut Wednesday as Helen Berry. To night was souvenir night, and gold plated Florentine photograph frames were given to every lady in attendance in honor of the fifteen hundredth performance of *Shore Acres*. What Happened to Jones comes next.

Roland Reed as Seymour Sites in *The Wrong Mr. Wright* is the strong attraction at the Columbia Theatre. This is the first time the play has been seen here, and the audience waxed merry over the funny situations and complications. Mr. Reed appears at his best, and he finds a close running mate in the talented and dashing Isadore Rush. An excellent supporting company gives efficient aid. Next week *The Passion Play* will be given, illustrated by the Lumiere moving pictures.

The season of four performances of grand opera by the Damrosch-Ellis Opera company at the Lafayette Square opened to-night with *Traviata* in Italian. Madame Melba was heard and seen in her vocal and dramatic triumph of *Violetta*. It was a fashionable event and the house was crowded. Tuesday *Lohengrin* will be sung in German. Thursday the bill will be *Carmen*, and the season will close Friday with *Faust*, the last two operas being sung in French. Wednesday night the Carroll Institute Dramatic Association, our leading amateur club, will give a performance of *Rosdale* for charity, and on Saturday night Edwin B. Hay will deliver his new illustrated lecture on Switzerland and the Alps. Cumberland 181 is the Christmas week attraction.

This week's bill at the Academy of Music is *Two Little Vagrants*, which drew excellently on the opening to-night. Mildred Holland makes a conspicuous success of the role of Fan Fan, and Edith Fasset as Claude plays the part in good form. A capable company inter-

pret the remaining characters. The Rays in *A Hot Old Time* come next.

The Cherry Pickers, admirably mounted and admirably acted, enlists the attention and applause of a large assemblage at the Grand Opera House. The strong company includes Ralph Delmore, Robert T. Haines, Nat Jones, R. V. Ferguson, Frank Insole, Edward Poland, George Brannan, William P. Sprague, Calvin Tibbetta, William C. Riley, J. O. LeBrasse, Stella Zanoni, Jennie Satterlee, and Gertrude Dawes. McCarthy's *Mishaps* will follow.

In the Richard Mansfield-Mary Sanders case, heard last Wednesday in the Court of Appeals, the actor has scored a point, and Miss Sanders may have to file a new suit. The latest action of the court practically ends the old suit brought by the plaintiff. It will be remembered that in this case of alleged back salary, which has been running for nearly two years, and in which the plaintiff has received two favorable verdicts, the defendant's attorneys as a last resort applied to the Court of Appeals for a writ of mandamus to require the District Court to withdraw the leave to file an amended complaint. After again reviewing the case and the point raised as to the amended complaint, the court said in its opinion, "Under the circumstances of this case, we shall not make any order requiring cause to be shown why a mandamus should not issue as prayed. We assume that when the matter is brought to the attention of the court below the proper order will be made, and the leave to amend will be withdrawn or vacated. If, however, it should become necessary, the petitioner can move for an order to show cause." By filing the amended bill of complaint in question, Mr. Mansfield's personal service was not required, but in the event of filing a new suit it will be necessary to serve him with notice.

Colonel Robert G. Ingersoll lectured to a packed house at the New National Theatre Sunday night. His views upon "Why I Am an Agnostic" proved highly interesting and were eloquently expressed.

The second of the matinee concerts in the Boston Symphony Orchestra series takes place at the Lafayette Square to-morrow afternoon. The soloist will be M. Standiga, one of the leading basses of the Damrosch-Ellis Grand Opera company.

Mrs. President McKinley has given special permission to John Philip Sousa to dedicate to her his new composition just finished, and which will be called "The Lady of the White House."

Mr. and Mrs. Charles H. Hoyt, upon their return trip from Fort Monroe, Old Point Comfort, occupied a box at the National Theatre, Saturday night, to witness Henry Miller's performance of *Heartsease*.

Walter Macnichel, well known in connection with Sol Smith Russell as his treasurer, is filling a reliable though temporary position in the Water Bureau of the District of Columbia.

A bunch of the bright lights that illuminate in advance, congregated here during the past week, were Ed B. Jack, of Roland Reed's company; Edgar Strakoch, of the Grand Opera company; W. B. Gross, of *Shore Acres*, and W. A. Harrold, of *The Two Vagrants* company.

Sol Smith Russell and family will pass the Christmas holidays with Manager Fred G. Berger, at his home in this city.

Bert Riddle is home again, having closed with Eugenie Blair as manager.

JOHN T. WARDE.

#### ST. LOUIS.

Mrs. Fiske at the Fourteenth Street—Other Bills—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, Dec. 13.

A large, fashionable and enthusiastic audience attended the Fourteenth Street to-night to witness the opening performance of Mrs. Fiske in *Tess of the D'Urbervilles*. It was undoubtedly the dramatic event of the season. Mrs. Fiske's interpretation of the title-role was a revelation to those present and a veritable triumph for her. She is fully deserving of all the praise that has been accorded to her wherever she has appeared. While the play itself is intensely interesting and thrilling, Mrs. Fiske's work was so natural and convincing that it at once stamped her as one of the greatest actresses of the stage. She received innumerable curtain-calls during the course of the play, and the dramatic critics present united in their tributes to Mrs. Fiske's strong conception of the part.

Last night Keller, the magician, opened at the Olympic. He had several new and interesting tricks.

Marie Dressler and John C. Rice opened to a large audience at the Century last night in *Courted Into Court*. They are assisted by a good company.

The Imperial Stock company yesterday afternoon gave a fine presentation of the old standard tragedy, *The Fool's Revenge*. Von Strindwitz Palen made such a success last week in his lightning oil painting specialty that he was engaged for the present week.

The bill at Hopkins' Grand Opera House this week, commencing yesterday afternoon, was the melodrama, *The Galley Slave*. Two big audiences saw the excellent performance yesterday. The vaudeville included such favorites as Ward and Curran, Almont and Dumont, Lawrence and Harrington, the La Porte Sisters, Mae Wentworth, and others.

A *Black Sheep* was presented to two immense audiences at Havlin's yesterday. Drew Donaldson, in the principal female part, who was a favorite at Koerner's Garden last Summer, met with a cordial reception, and so did Carrie Reger, another St. Louis favorite. The balance of the company was an excellent one.

The Merry Maidens Burlesque company had two large houses at the Standard yesterday.

Besides two burlesques, with pretty girls galore, there are a number of first class vaudeville turns.

Louis Mayer, one of the best known musicians in St. Louis, died last week. He had been a member of the orchestras of the various theatres there for the past fifteen years, and was well known to the profession.

The case of Ollie Hagan against the Continental National Bank, involving the deal by which Mr. Hagan lost control of the Hagan, now the Imperial, was heard last Tuesday in the Circuit Court, and has been taken under advisement by the judge.

Edmund D. Lyons, of the Kelcey and Shannon company, at the Olympic last week, has been engaged as stage-manager at the Suburban Garden next Summer. Several elaborate productions are promised.

William Redmund has been engaged by Manager Gumpertz for the Imperial Stock company, to replace Lawrence Hanley. He will make his first appearance Christmas week. The play, in all probability, will be *Don Cesar de Bazan*.

Edith Kingsley and her sister, Miss Sloan, who have been visiting at their home in this city, after several successful weeks on the Hopkins' circuit, left Saturday night for Kansas City, where they put on a new sketch last night.

Mary Norman made a big hit at Hopkins' last week in her imitation of the society girls of various cities. She is one of the most clever of actresses, and her act is always received with great applause.

Sam Taylor, who went to Buffalo to do the press work for Charlie Salisbury's theatre, has returned.

A number of the artists playing at Hopkins' last week furnished the vaudeville entertainment given by the St. Louis Railway Club at the Mercantile Clubrooms last Friday night. Miss Norman's imitations of society girls of various cities, particularly that of Chicago, made the biggest hit.

Lawrence Hanley brought suit Saturday against the Hagan Opera House company for \$4,300 for alleged breach of contract.

Ralph Stuart, leading man at Hopkins' last season, will be at the Fourteenth Street the week of Dec. 26 in a play called *Jim the Westerner*, supported by a good company.

W. C. HOWLAND.

#### CINCINNATI.

The Week at the Theatres—A Successful Benefit—Local Happenings.

(Special to The Mirror.)

CINCINNATI, Dec. 13.

The Sporting Duchess was given to-night at the Grand. Among its prominent members were the veteran J. H. Stoddard, Edmund Collier, Louis Massen, Philott Paget, Cora Tanner, and Eleanor Moretti. Julia Marlowe in repertoire is underlined.

The Nancy Hanks opened at the Walnut for the week, beginning yesterday afternoon to an audience that filled the theatre. Frank Tannehill, Jr., the author of the play, was one of the stars, and was ably assisted by Marie Jensen as leading lady, or rather as co-star. It was seen here last year at the Grand, and this is its first production at popular prices.

McFadden's Row of Flats is at Heuck's this week, where its opening was well attended Sunday afternoon and evening. It abounds in popular songs and dances.

Brady's Stock company is in its seventh week at the Star. It revived *Woman Against Woman* yesterday, with Selma Herman, Willis Granger, Lillian Dix, and E. L. Walton in the leading roles. The company is drawing excellent crowds nightly.

The benefit tendered to Al Thayer, for so many years the dramatic critic of the *Enquirer*, took place at the Grand last Friday afternoon and was well attended by Mr. Thayer's friends. On the programme were Willis Granger and Selma Herman, in the balcony scene from *Romeo and Juliet*; Lew Bloom and Jane Carter, Billy Carter, the Gehrue Sisters, Knox G. Wilson, Clarice Vance, Frank Moran, the Bison City Quartette, Marguerite Ferguson, Mark Murphy, David Warfield, Jennie Fridman, Louis Wealey, and Mae McDonagh and Mai Langland in a scene from *Pygmalion and Galatea*.

Manager Anderson, of the Walnut and the Fountain, is in the East, looking after his interests and bookings.

A change in the policy of Pike's has been definitely decided upon. The James Neill Stock company has been engaged to play at popular prices, and will soon open the season.

After the first of the coming year Louis Balenberg, assisted by Samuel Cooley, will open a music bureau, or booking office, in this city. Branches will be established in New York, Boston and Chicago, and it will be the medium for securing the best attractions for Cincinnati. The offices will be with the John Church company.

The Nawns will resume their starring tour in *Shanty Town* next week.

Dr. Nansen will lecture here Jan. 7. The Banda Rosa will give concerts at Music Hall Dec. 25, 26.

WILLIAM SAMPSON.

#### BALTIMORE.

What the Theatres Offer—The Grand Opera Season—Gossip.

(Special to The Mirror.)

BALTIMORE, Dec. 13.

One Round of Pleasure is the attraction at the Academy of Music. Next week Roland Reed will appear in *The Wrong Mr. Wright*.

The Mysterious Mr. Bugle entertained a large audience at Ford's this evening, and that it proved a most interesting farce-comedy the good humor and applause of the auditors attested. The cast is headed by Joseph Holland, and includes Gretchen Lyons, Winona Shannon,

Charles Collins, and Allan Ferguson. *Shore Acres* will follow.

Lady Bountiful, which has never been seen here, was presented in a most acceptable manner at the Lyceum this evening by Manager Albaugh's capable company. Jennie Kennark impersonated Lady Bountiful in her usual charming manner. Beth Franklyn appeared in a role new to her, and very agreeably demonstrated her versatility. William Harcourt, John Flood, and John T. Craven were all cast in congenial parts, and filled them with entire satisfaction. The other members of the company were fully up to the standard set for them. Next week *The Amazons* will be presented, and on Dec. 22 the Lyceum company will celebrate its one hundredth performance, on which occasion handsome souvenirs will be distributed. The splendid success of Manager Albaugh's enterprise continues unabated.

McCarthy's *Mishaps* will be given at the Holiday Street this week, opening this evening. Barney Ferguson appears as Dennis McCarthy; others in the cast are Sam J. Ryan, Lew Spencer, Murphy and Mack, William J. Reagan, the Carlisle Sisters, Tillie Ryan, and Camilla Martin. A *Guilty Mother* will entertain the Christmas audience, beginning Dec. 20.

Richard Mansfield will appear at the Lyceum Jan. 10.

The grand opera season, brief though it was, proved a great success. Manager Damrosch has somewhat altered his opinion of Baltimoreans from that expressed by him last year, and to their credit be it said that our music lovers completely forgave Mr. Damrosch and generously patronized his operas. For the first time in its history grand opera was presented at the Music Hall, and the adaptability of the large auditorium for that class of entertainment was proven satisfactorily.

Manager Albaugh is the possessor of a kitten which has decided histrionic ability. The other night the kitten decided to take part in the performance of *The Bumble Shop*, and boldly made its stage entrance in the second act in the apartments of Miss Keefer. Miss Kennark and Mr. Harcourt gravely continued with the scene, but the new comer was so important in the eyes of the audience that Miss Kennark undertook to catch her. A lively chase then ensued, terminating in a capture and banishment, much to the amusement of the onlookers.

HAROLD RUTLEDGE.

#### CUES.

Larrigan's Ball closed on Dec. 6 at Sandusky, Mich.

World, Keller and Mack's Town Topics in three days at the Leland Opera House, Albany, N. Y., broke the house record for the season. The Arnold Sisters joined at Wilkes-Barre.

Regnar Kiddle, the baritone, gave a song recital Wednesday morning at the Astoria to a very large audience. He was assisted by Celia Schiller, pianiste, and Paul Morgan, cellist.

Seidl's orchestra on Dec. 7 gave the second of its series of concerts in Chickering Hall. The programme was excellent, the rendering of "Siegfried's Idyll" being nearly perfect. Xavier Scharwenka was the soloist of the evening.

The Kaltenborn-Beyer-Hane String Quartette gave the first concert of its second season Dec. 6 at the Chamber Music Hall. The attendance was not large, but the entertainment was artistically a great success. Edith Thompson was the pianiste, and she made a pronounced hit.

The Kismet Opera company disbanded at Norfolk, Va., Dec. 4. The box-office receipts, scenery, and other effects were attached by a railroad company. Helen Judson, a member of the company, has brought suit for \$500 damages against Manager Frank Norcross.

Frank Maeder, of Rich and Maeder, was arrested at Oswego, N. Y., on Dec. 10, on a telegram from Troy, on bench warrant for grand larceny, second degree, covering nearly \$400 in car fares for the Corinne Opera company in September. Maeder gave a check, having money in bank, but before check was presented the money was drawn. Maeder furnished bail.

The Delaware and Eastern Shore circuit has just been formed, with W. H. Fox, Cambridge, Md., as manager. It embraces Cambridge, Salisbury, Easton, Milford, Lewes, and Harrington.

Stein's Music Hall, Muscatine, Iowa, has been leased by Captain W. D. Ament, proprietor of Ament's Circus.

Frank C. Thayer, better known by his hosts of friends throughout the country as "Fritz," has severed his connection with the Boston *Traveler*, where he has been for over a year, and signed with John F. Harley to go in advance of *A Bachelor's Honeymoon*.

Fred Strong arrived from California last week. James J. Corbett's Naval Cadet company laid off two weeks in Toronto, ending yesterday.

At the Hotel Savoy an interesting concert was given by the Chamber Music Club on Dec. 6. Mrs. Corinne Moore-Lanson gave several vocal selections well.

Mr. and Mrs. Georg Henachel gave the second vocal recital of their season Dec. 6 at Chickering Hall. A large audience was present, and the programme was varied and excellent.

Leigh Doane, or One Summer, the new picture play, adapted from Blance Willis Howard's famous New England love story by Doctor A. E. Raisbeck, was presented Dec. 7 to a large audience in Calvary Methodist Episcopal Church, Harlem. The adaptation is good, and the pictures fine specimens of the photographer's art.

Managers of theatres wishing to book Col. Ingersoll for lectures during March and April next send open time to his manager, Mr. C. P. Farrell, 220 Madison Avenue, New York.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## CURRENT AMUSEMENTS.

ACADEMY OF MUSIC—THE WHITE HEATHEN.  
BROADWAY—THE BOWERY.  
BROADWAY—THE BOWERY.  
COLUMBIA—OF THE BOWERY.  
COLUMBIA—OF THE BOWERY.  
DALLAS—THE BOWERY.  
EDEN HALL—WAX WORKS AND CONCERT.  
EMPIRE—A MARRIAGE OF CONVENIENCE.  
FOURTEENTH STREET—AS I AM A GENTLEMAN.  
FIFTH AVENUE—MADAME VALENTINE.  
GARDEN—MADAME VALENTINE.  
GRAND OPERA HOUSE—A HAPPY LITTLE HOME.  
GERMANIA—NEW YORK TALK AND RIDE.  
GARRICK—THE LITTLE MINNIE.  
HERALD SQUARE—THE PRINCE AND THE PAUPER.  
HARLEM OPERA HOUSE—UPPER THE RED ROSE.  
HOTTIS—A STRANGER IN NEW YORK.  
HARLEM MUSIC HALL—VAUDEVILLE.  
IRVING PLACE—WALSHES.  
JULIUS—VAUDEVILLE.  
KINGS UNION SQUARE—CONTINUOUS VAUDEVILLE.  
KINGSTON—MAY C. GOODWIN.  
KINGS & HALL—A NEW WORLD AND VAUDEVILLE.  
LYCUM—THE PRINCE AND THE PAUPER.  
LONDON—THE PRINCE AND THE PAUPER.  
MURRAY HILL—THE PRINCE AND THE PAUPER.  
METROPOLITAN—THE PRINCE AND THE PAUPER.  
MANHATTAN—THE PRINCE AND THE PAUPER.  
MIDNIGHT BOWERY—THE PRINCE AND THE PAUPER.  
MIDNIGHT BOWERY—THE PRINCE AND THE PAUPER.  
OLYMPIC—MIDNIGHT BOWERY.  
PASTOR—CONTINUOUS VAUDEVILLE.  
PLEASURE PALACE—VAUDEVILLE.  
PROCTOR—CONTINUOUS VAUDEVILLE.  
PROCTOR—CONTINUOUS VAUDEVILLE.  
STAR—CHERRY FARMER.  
THIRD AVENUE—DANIEL AMERICA.  
WALLACK—A WARD OF FRANCE.

## THE MUCH-ABUSED PUBLIC.

The Herald, which is sometimes amusing in its editorial columns and often seeks to be oracular, on Sunday expressed itself on "Comic Opera that is not Comic."

The essence of the Herald's editorial out-giving on this subject may be found in this:

With so many of our theatres given up to musical horse play, it is no wonder that the popular taste has become corrupted and that the alleged "comic opera" of the day is a mere string of music hall jingles and absurd situations built around a "funny man." Opera comique is all but a lost art in New York; even genuine comic opera is an almost unknown form of entertainment.

Although there is not much of anything in the foregoing, what little there is in it is more or less true.

There are still left to the stage good examples of comic opera, but these are so few that they are almost lost in the whirl of illegitimacies that are sought to be crammed down the metropolitan throat. THE MIRROR has occasionally called attention to the fact that most of the nondescript musical "productions" on Broadway reflect the vitiated or naturally vile tastes of their producers rather than any public desire for amusement. The comic opera stars who have a following in this country are in no way related to these misnamed shows. Every comic opera star of whom THE MIRROR has knowledge consistently strives in the face of these abominations to keep his record clean, and all such stars now before the public have reputable vehicles. The musical "shows" that have been foisted by meretricious management have no use for stars who have won fame in legitimate comic opera. They are made up of professional frisks and brazen women, as a rule, and their appeal is limited.

The general public has little to do with amusement ventures of this class, and its taste has not been corrupted by them. In New York they are patronized by the ever-changing, curiosity-seeking throng transiently on Broadway. In other cities they are rejected, or they find scant patronage. They are of the fungi of the stage.

## THE THEATRICAL RADIUS.

In the current London Theatre, JOHN HOLLINGSHEAD writes about the "Theatrical Radius," inspired thereto by the rapid growth of the suburban theatre in that great centre of activity, the British metropolis. This growth, very evident during the past five years, is said to have "caused some considerable commotion in the theatrical market, some of the proprietors and managers of the central playhouses taking a pessimistic view of the situation, and a few—notably those who, by reason of striking merit and reputation, are the most firmly established—taking a view highly colored with courage and hopefulness."

It seems that the increase in the number of theatrical buildings in London is but the result of a natural growth, although the essayist assumes that if a license for a music hall were as easily secured as is a license for a regular theatre in London some of the new theatres would at once have been devoted to "the piecemeal show that can be taken up or dropped at any hour" rather than to the more formal use of the drama that is employed because regular licenses are the more easily obtainable. London as a city, it appears, has no more places of amusement in relation to its present population of about five millions than it has had in relation to its smaller populations by periods back to the time of SHAKESPEARE. Like New York, the English metropolis has a great "floating" population. "This population," says HOLLINGSHEAD, "has been put at 250,000 persons a day, one-sixth of whom are said to be Americans—a very devoted body of playgoers." And the American contingent in London may truly be said to figure largely in all theatrical calculation.

This question of the theatrical radius may or may not in time excite more interest in New York than it now does. Even under the new charter that makes this an imperial city there does not at the moment seem to be any likelihood of a change from present conditions. The geography of New York is such that the city's active centre must practically remain where it is. Its suburban parts may expand, and its various boroughs, outside of Manhattan, may in time arrive at an individuality like that of Brooklyn, which has its own playhouses in adequate number and variously classed. And yet even Brooklyn, on dignified occasion, comes to Manhattan to enjoy the play.

DURING the past week THE MIRROR has found in the mails printed reports of half a dozen sermons against the theatre by as many persons who have "Reverend" prefixed to their names, and who are supposed to occupy places from which they may instruct and guide the public. No doubt during that time as many other clergymen have talked to their flocks with discretion and wisdom about the stage, and themselves have enjoyed the play. Happily for the people, persons of narrow mind in places of instruction and authority are steadily growing fewer, and the more they exploit themselves they more isolated they appear.

THAT the drama is an educator is shown in many ways related to actual educational methods. The universities have amateur theatrical societies that deal with classic plays ambitiously, and dramatic literature holds a proud place in every notable curriculum. One of the most suggestive of the things that show the place the theatre has in modern text-books is the recent hiring of the Lyceum Theatre, London, where Hamlet is being represented, by the authorities of the Day Training College, Moorfields, in order that 2,000 students might during an evening study that play.

HENRY ARTHUR JONES recently read a paper on "The Drama and Real Life" in London. He dwelt "with pathos," it is said by a report of the event, on the limitations which hedge round the playwright's art, but generally with some of those limitations which in his own case, as in the cases of other foreign authors, might have been treated in interesting detail. As the London Theatre, in commenting on the essay, remarks, "it is the bad workman who quarrels with his tools." There be dramatists who might better quarrel with their taskmasters.

Two local politicians of Brooklyn have joined an amateur dramatic society in that city, and announce that the professional stage is the object of their theatrical ambition. They had better remain in politics.

CHRISTMAS and New Year's day happen on Saturday this season. There will be no extra matinees, and yet there will be matinees just the same. With reference to holidays the actor's lot is not a happy one.

## PERSONAL.



POTTER.—Paul Potter arrived last Saturday from Europe to see his latest play, The Conquerors, launched here. Early next year he will return to London to see this play presented by George Alexander, and another, still unfinished, by H. Beerbohm Tree.

CLARK.—Harry Carson Clarke has renewed his Hawaiian triumph with the Frawley company. He sends a postal card saying: "Aloha! Same old success. Return to America for holidays."

SOTHERN.—E. H. Sothern's production of Anthony Hope's new play, The Adventure of Lady Ursula, was so satisfactory last week at Philadelphia that he may present it throughout this season and at his next New York engagement.

IRWIN.—Flo Irwin stepped on an electric light wire in a Kansas City theatre last Wednesday and received a severe, but not serious, shock.

HALL.—Justice W. T. Hall, familiar to Minor readers as "Hif" Hall, our Chicago correspondent, was the hero of a long story in the Chicago Chronicle of Dec. 5.

COGHILAN.—Charles Coghlan will appear on Dec. 27 at the Fifth Avenue Theatre in his new play, The Royal Box.

HERBERT.—Victor Herbert conducted the orchestra last Friday evening at the Broadway Theatre, when Frank Daniels presented The Idol's Eye for next to the last day of its successful run.

REDMUND.—William Redmund will join the Imperial Stock company at St. Louis to play Don Cesar de Bazan for two weeks.

RUSSELL.—Lillian Russell in wax—in other words, a wax doll—a perfect fac-simile of the beautiful singer, and dressed in the extreme of fashion, has been presented to the Professional Woman's League, and will be sold at their bazaar this week.

HARRIGAN.—Edward Harrigan, who recently abandoned his revival of The Grip, returning to New York, will begin, about Dec. 30 a Western road tour, presenting Old Lavender.

GOLDEN.—Grace Golden has sued Mrs. Philip McCloud, of London, Ont., for \$1,500 back salary due for services in the production of The Birth of Venus.

KOPACHY.—Julie Kopachy, at the end of her present engagement at the Irving Place Theatre, will commence a brief tour under Heinrich Conrad's management, opening on Jan. 10 at Cincinnati.

BRADLEY.—Leonora Bradley is scoring many strong hits with the Baltimore Lyceum Stock company. Her performance last week of the Marquis in Caste—a new line of work for her—won enthusiastic praise.

BURT.—Laura Burt will go abroad in February, under engagement with a London manager, and she may remain in Europe for several years.

WHEELLOCK.—Joseph Wheellock, Jr., President of the Actors' Society, was ill for several days last week with the grip. His condition yesterday was much improved.

IRWIN.—May Irwin has received an offer from a firm of German booking agents to present The Swell Miss Fitzwell in Berlin and other German cities. She will probably remain here and sell the German rights to the play.

TYREE.—Bessie Tyree, who was unable through illness to appear in The Princess and the Butterfly at the Lyceum, is convalescing and expects to rejoin the company before New Year's Day.

DE VERE.—Madame Clementine De Vere-Sapio has returned to New York, after a successful Western concert tour.

REJANE.—Madame Rejane has been invited by Emperor William to present Madame Sans Gêne at the Royal Theatre, Berlin.

HOYT.—Charles H. Hoyt left on Saturday for the South, where he will rest for two months before returning to complete his new play, A Day and a Night.

KENDAL.—Mrs. Kendal has accepted The Elder Miss Blossom, a new comedy by Walter Frith, which if successful abroad she may bring to America in the Autumn.

NETHERSOLE.—Olga Nethersole contemplates the production of a new dramatization of Rudyard Kipling's "The Light That Failed," in which she will appear as Bessie.

WALCOT.—Mrs. Charles Walcot was taken ill last Thursday, and her part in The Princess and the Butterfly, at the Lyceum, was excellently played by Grace Root.

KIDDER.—Edward E. Kidder's Anglo-Indian melodrama, Shannon of the Sixth, will have its first New York presentation at the People's

Theatre early in next month, W. H. Power on acting the title role.

MARLOWE.—Julia Marlowe will begin her next New York engagement at the Knickerbocker Theatre on Jan. 3, and will present a new play after a series of revivals.

BUSBY.—Georgia Busby has announced her engagement to marry, in the Spring, Walter Sandt, a New York broker.

DREW.—John Drew and his company are now rehearsing a new play, One Summer's Day, in which May Buckley and Kate Meek will appear.

## ATHALIE BY STUDENTS.

Sander's Theatre in Cambridge was crowded on the evening of Dec. 6 with the brains of Harvard and Boston, assembled to see Racine's masterpiece, Athalie, given under the auspices of the French department of the college. The production was wonderful in many ways. The scenery was painted by O. L. Story, the costumes made by Guilbert, of Paris, and the music contributed by the St. Cecilia Society, accompanied by the Boston Symphony Orchestra. Professor De Sumichrast, who has been conducting the rehearsals, played Joad capably, Louise Cushing scored a success in the title role, and Mary Coolidge was an excellent Jeas. The work of Grace Forbes, Celia Gould, Josephine Sherwood, L. H. Norton, George C. Ward, Charles Wright, and Mr. La Moine was of a high order.

## THE PRODUCTION OF CINDERELLA.

Additional time being necessary for the rehearsal of the large classes in singing and dancing for the production of the operetta Cinderella, in aid of the Seton Hospital for Consumptives, St. John's Day Nursery, and St. Ann's Maternity Hospital, the date of the performance at the Metropolitan Opera House have been changed from Christmas week to Jan. 8-14. Meantime, volunteers who wish to take part in the production may join the classes at the Opera House Hall, either afternoon or evening, and receive free tuition in singing and dancing besides helping to make Cinderella pleasant to themselves and profitable to the charities in whose behalf the entertainments are to be given. Cinderella wants two thousand volunteers, but all must be at least sixteen years old.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

HARRISON LONG, Brooklyn, N. Y.: Luigi Brignoli died in Italy in 1891.

WILLIAM F. MONROE, Philadelphia, Pa.: Yes; Salvini and Clara Morris played joint star engagements in 1893.

INQUIRER, Galveston, Texas: Write to Arthur W. Tama, 100 West Twenty-eighth Street, New York city.

A. T. ROPELOWICH AND USHER, Syracuse, N. Y.: S. R. O. are the initial letters of "Standing Room Only."

J. B. V., Memphis, Tenn.: The play is not published in this country. Write to Brentano, Union Square, New York city.

C. F. I., Norfolk, Va.: The first performance of The Corsican Brothers in this country took place at the Bowery Theatre on April 21, 1852.

MUSICIAN, Jersey City, N. J.: Johann Strauss gave his opening concert in America at the Academy of Music, New York city, on July 8, 1872.

A. ROGERS, Springfield, Mass.: Alfred Ayres says that the use of two fingers when the hand is raised above the head, in the case you refer to, is the correct gesture.

A. T. HARPER, Louisville, Ky.: It was J. Walter Kennedy who played Samson in the play of that name at the People's Theatre, New York, in the Spring of 1895.

GEORGE E. BRANDON, New York city: Madame Melba made her American debut on Dec. 4, 1888, in Lucia di Lammermoor, at the Metropolitan Opera House, New York city.

E. B. Chicago, Ill.: The Brooklyn Theatre was burnt Dec. 8, 1878. The number of people who lost their lives in that dreadful fire was about 300, including two of the actors in the cast of The Two Orphans—Claude Burroughs and H. S. Murdoch.

READER, Chicago, Ill.: Although we have no record of a similar case it is possible that other professional actors have done the same thing on retiring from the stage. As B. would find it difficult to prove his assertion, we think the bet had better be declared off.

N. H. L., Port Chester, N. Y.: The play called The Gambler's Wife was written by Colonel Prentiss Ingraham. The title, however, has been used as a false title of The Golden Giant. The Gambler's Wife was first presented at Susquehanna, Pa., on Sept. 16, 1890.

W. O. ELTON, Boston, Mass.: Lecoq's opera, Le Cœur de la Main, was produced in February, 1895, in New York city, both at the Bijou Opera House and the Standard Theatre. At the Bijou it was called Heart and Hand, while at the Standard it was billed as Micala.

C. I. D., Newark, N. J.: Alexandre Dumas' play of Franchillon has been played in America under various titles. It was presented under the title of The Marriage Spectre at Philadelphia, and has been presented in New York as Franchillon, Clarissa or A Woman's Wit, and as A Woman's Folly.

THEATROGOER, New York city: The old Bowery Theatre of New York was originally called the New York Theatre, Bowery, and was opened on Oct. 23, 1858. For a while it was called the American Theatre, and then was known as the Bowery Theatre. It was burnt four times—in 1828, in 1836, in 1848, and in 1845. It is now called the Thalia Theatre.

H. CHARLES RAWLINS, Philadelphia, Pa.: 1. John A. Stevens is the author of Christmas Bella, Daniel Boone, A Fool for Luck, In the Dark, Passion's Slave, Passing Shadows, Mask of Life, Unknown Wife for Wife, and other plays. 2. The Windsor Theatre was destroyed by fire Nov. 29, 1893. 3. Write to John A. Stevens, care of the American Dramatists' Club, 1,440 Broadway, New York city, in regard to the other questions.

W. ROBERTS, New York city: The vaudeville stage offers no special opportunity for amateur actors or any one else unless their "act" or "turn" proves entertaining, or, in the language of vaudeville managers, unless they "can make good." It is customary at Proctor's and Keith's to require a trial rehearsal of any act that has received favorable consideration, but which has either not been performed on the vaudeville stage, or the performers of which have not proved their ability to entertain a metropolitan audience. Even if the "act" passes the ordeal of a trial rehearsal, the managers of those theatres reserve the right to cancel the "act" after its first public performance if it fails to please the audiences in question. If you think you can furnish an entertaining "act" apply to J. J. Armstrong, 10 Union Square, New York, or any other vaudeville agent.



## THE USHER.



The American Dramatists' Club has its prototype in Russia, some interesting details regarding which I glean from a private source.

The requirements for admission to the Russian club are simple. Any person who can show a certificate of copyright for a play is eligible.

The club has agents in every city, town and village where there is a theatre or place of amusement.

Every company that plays in a town must obtain the local agent's written permission to play any copyrighted piece and pay him in advance five roubles (about \$5) for each act, that being the uniform royalty for a single performance. This permit and the payment in advance must be arranged with the agent daily. Once a month the agent makes his return to the headquarters of the club, deducting a small percentage as his commission. The club also settles monthly with the authors, charging them a modest fee for the service.

In Russia all the companies use a repertoire and change the bill nightly. The companies are numerous, the season lasts forty-two weeks, and popular plays are performed as many as forty or fifty times in one town. This insures a large revenue.

Play piracy is unknown in Russia, because it is impossible there. No play can be announced or advertised until the Dramatists' Club's agent has issued the permit, and that official or his assistant is obliged to be present at all performances to see that the requirements are complied with.

The dramatists of despotic Russia, it will be seen, have the advantage over their brethren in free America in respect to protection of their property. But they are less fortunate in another regard.

The curtain cannot be raised in a Russian theatre until an agent of the police is on hand to see that the play avoids political questions or allusions and anything offensive to religion.

It matters not how old the play may be or how often it has been represented, the official must be present. Very often it happens that a new police agent thinks that he discovers ground for objection in a play that has been freely sanctioned by his predecessor. In that case he interdicts it, and there is no appeal.

Speaking of plays and play piracy, I have received the following letter, which contains much to interest our Dramatists' Club and the owners of plays generally:

I have been spending a few days in Chicago, and I am amazed at the activity and effrontery of the pirates of the prairies. They do not seem to be at all impressed by the anti-pirate law. At pirate headquarters on South Halstead Street the traffic in stolen plays goes merrily on. The presiding genius of the establishment offers a list of manuscripts embracing every successful production of the past twenty years, and he assures his patrons that the pirate law is all a bluff; that it will not hold water. Is this true? Is it all a bluff? If not, why is it not enforced? Why do the owners of plays not prosecute the thieves? Do they intend to sit supinely by and see their property devoured by thieves, as they have done in the past?

There is one phase of the piratical traffic in Chicago and other Western cities that cannot be understood by Eastern managers. I refer to the sale of stolen lithographs. The thieves and the receivers of stolen goods call these lithographs "pick-ups," but they are nothing of the sort. They are new. They have never been displayed in a window or upon a wall. The "swag" includes everything, from a half sheet to a twenty-eight sheet stand. The advertising agents of various theatres steal them and sell them to the pirates.

Is this not larceny? Ask Judge Dittenhofer about it. If it is not larceny to steal unused paper from the bill-room of a theatre, then the definition of that word should be modified to fit the case. I am assured by persons who know all about it that lithograph stands of In Old Kentucky, In Mizoura, The Gay Parisians, Trilby, Shore Acres, and a hundred other plays of like reputation will be found in the bill trunks of a dozen different companies making Chicago their headquarters.

You may call these fellows pirates and denounce them until every pound of printers' ink in the country is exhausted. They will smile and smile, and be pirates still. Hard words break no bones, and the agile pirate ambles on unmindful of sneers and epithets.

If the authors and owners of plays desire to protect their property they must wake up. The pirate fleet has all sail spread, and nothing short of a good broadside will check its progress.

JOHN TIMBERLAKE.

The traffic in stolen plays still goes on, to be sure; but the pirate companies now find a restricted and comparatively unprofitable territory available for their operations. Few of them venture into towns of large size or theatrical importance. This may be one of the reasons why authors have not chased them in the backwoods.

The sale of stolen paper is criminal, without doubt. The difficulty of separating "pick-ups"

from unused printing is probably the chief safeguard of the thieves.

Perhaps certain prominent managers of attractions are responsible in some degree for this dishonest business. I have heard of one case in particular that goes to show why there is such a quantity of new paper lying around loose and available for pirates' purposes.

A manager in this city, I am credibly informed, orders paper lavishly of the most expensive kind. His shipping orders for small towns are far in excess of the quantity needed, and of the possibility of display. An employee makes out these orders. A zealous agent wrote to the home office some time ago pointing to the fact that there was shameful waste in this department. The answer he got for his pains was the curt dispatch: "Mind your own business." The agent subsided.

The reason for this curious condition of affairs was explained to me by the head of a lithograph house.

"The manager has partners," said he. "He gets a personal and private rebate of 10 per cent. on all that printing, and he divides with the employee who attends to the ordering. Of course the partners do not receive any share of this secret 'rake off.'"

And that accounts for some of the paper that falls into the pirate's hands.

A MIRROR reader sends a curious compilation of words, of which he says: "I have not yet found the person who can, without consulting a dictionary (or Mr. Ayres' 'Orthoëpist'), pronounce all these words correctly at first reading. From ten to fifteen mistakes are frequently made."

The composition will prove both instructive and amusing, especially to actors, and so I reproduce it:

A sacrilegious son of Belial, who suffered from bronchitis, having exhausted his finances, in order to make good the deficit, resolved to ally himself to a comely, lenient and docile young lady of the Malay or Caucasian race. He accordingly purchased a callo and a coral necklace of a chameleon hue, and securing a suite of rooms at a principal hotel, he engaged the head waiter as a coadjutor. He then dispatched a letter of the most unexceptional calligraphy extant, inviting the young lady to a matinee. She revolted at the idea, refused to consider herself sacrificable to his desires, and sent a polite note of refusal; on receiving which he procured a carbine and a bowie knife, said that he would not now forge fetters hymeneal with the queen, went to an isolated spot, severed his jugular vein and discharged the contents of the carbine into his abdomen. The debris was removed by the coroner, who remarked: "The most fearful squalor could not so enervate a man. He was a malefactor."

THE MIRROR congratulates its erudite contemporary, the Medical Times, of this city, upon its silver anniversary, which is fittingly commemorated by a special anniversary number.

The editor of the Medical Times, Dr. Egbert Guernsey, has for many years ranked among the great physicians of New York. Last year his professional associates banqueted him at the Union League Club on the completion of his fiftieth year of active practice.

In the days of the Academy's operatic glory Dr. Guernsey was the famous singers' medical mainstay, and nearly all the celebrated actors were his patients. Of late years the doctor's practice has been largely confined to private circles, and he is in constant demand as a consultant, but the stage and its people have a warm place in his big heart.

Ralph McNeill, who is a communicant of the Little Church Around the Corner, is a skillful amateur photographer. Before the death of Dr. Houghton he made a series of photographs of the clergyman for private distribution.

They are excellent pictures, showing Dr. Houghton in his study, in his vestments before the altar, and the font, and at the lectern.

Believing that many members of the dramatic profession would desire copies of these pictures, Mr. McNeill has consented to have prints made from his plates by J. Emden of 408 Fourth Avenue. These copies may be bought by professionals for 50 cents each.

## OPERA COMPANY INCORPORATED.

The much talked of American Theatre Opera Company, late the Castle Square, was on Dec. 8 incorporated in Albany. The object, as stated, includes, besides the production of operas and the leasing of theatres for that purpose, "the controlling of dramatic and operatic plays." The capital stock is \$10,000, divided into 100 shares of common stock, of which Manager Elliott Zborowski, of the American Theatre, takes forty-eight; Manager Henry W. Savage, of the Castle Square Opera company, forty-eight; David B. Ogden, three, and Herbert Parsons, one. The last two gentlemen are Mr. Zborowski's attorneys. The four, with Arthur J. Clark, of Philadelphia, are the directors. As already announced, the company will open Christmas Day in The Queen's Lace Handkerchief.

## OPERA FOR SOCIETY.

That "to be catered to" portion of New York society is making up for the late season of grand opera this year by its functions at the Astoria, where it can talk as much and be as much talked about as in the Metropolitan Opera House. The latest of these affairs was given in the ball room of the hotel on December 6, when Adam's one-act opera, Le Chalet, was sung by M. Charles Morel, M. Salignac, and Madame Lora de Belor, of the Damrosch-Ellis company. The piece was well given and superbly staged. Chaminade's ballet, Callisto, was the piece de resistance of the evening. Mlle. de Consoli was the central figure, and Julia Baird was the inevitable Venus. The affair was given by the Society of Musical Arts and a brilliant audience was present.

## HOEY BENEFIT SUCCESSFUL.

The benefit performance for the mother and widow of the late William—"Old Hoss"—Hoey occurred Thursday at the Herald Square Theatre. As was to be expected from his popularity, both with people in and out of the profession, the affair was a success. The receipts at the box-office amounted to \$2,380, and the subscriptions up to date are very near the \$2,000 mark. Altogether, it is thought that at least \$4,500 will be at the disposal of the beneficiaries. All the greater lights of the local theatrical sky were seen in the programme. May Irwin, Eleanor Barry, and Wood and Shepard did not appear, the last-named three assigning sickness as a reason for absence. Nat C. Goodwin and Maxine Elliott presented The Silent System remarkably well, Anna Held sang her new "coon" song, and Andrew Mack gave three Irish ballads in excellent voice.

Vesta Tilley was also heard to great advantage. John T. Sullivan and Julia Arthur each contributed a recitation, Saharet danced exceptionally well, and Weber and Fields, Sam Bernard, John T. Kelly, and Peter Dailey presented a laughable scene from The Glad Hand. Lew Dockstader talked to the audience for fifteen minutes, and Joe Harris gave his specialty. An act from A Stranger in New York was also presented.

## THEATRICAL WAR AT LINCOLN.

Lincoln, Neb., has been the late scene of a somewhat disastrous, though not fatal, theatrical war. The Lansing Opera House was sold by order of court at referee's sale on Dec. 4, and was bought by William Oliver, of Lockport, N. Y. On the night of Dec. 4 J. F. Lansing, the former owner, gathered an army of college students and invaded the theatre. In a short time the scenery was torn out, the carpets ripped up, furniture and properties carried away or destroyed, electric wires and water pipes cut, and the interior of the house presented a post-cyclonic aspect.

Meanwhile news of the invasion had reached Mr. Oliver, and, accompanied by his lawyers and a force of men, he hurried to the theatre. The battle then continued with renewed vigor and several personal encounters occurred, but Mr. Oliver's faction was unable to stop the wrecking. The police were called, but for some reason refused to interfere.

When the invaders had departed Mr. Lansing at once put men to work to repair the damage, with such success that on the following night, when Under the Red Robe played the house, there were but few traces of the conflict. The name of the house has been changed to the Oliver. The building will be equipped with new scenery and furnishings.

## OBSEQUIES OF NUENDORFF.

The funeral of Adolph Nuendorf, the celebrated musician and director, took place on Dec. 7 from Beethoven Hall. Rev. Francis T. Schneider officiated, and J. M. Ohmeis, of the Beethoven Maennerchor; John Weiman, of the German Revue, and Max Mansfield delivered eulogistic addresses. The music was impressive and beautiful, Nathan Franko and his stringed orchestra, the Twelfth Regiment Band, the Maennerchor, and the Seventh Regiment Band contributing. Several of the dead leader's own compositions were played.

## WOMAN'S LEAGUE BAZAAR.

The Professional Woman's League will hold its annual Christmas Bazaar on next Thursday, Friday and Saturday at the Waldorf-Astoria. The sessions will last from noon until midnight, and it is intended that this effort shall far surpass all former ones. The decorations will be unique, and, as usual, the booths will be in charge of prominent professional and society women. One of the features of the entertainment will be an elaborate display of character dolls, representing famous men and women. The exhibition will present an unrivaled opportunity for the purchase of holiday gifts.

## STAR CHANGES PRICES.

Beginning with last night's performance, a new scale of prices was inaugurated at the Star Theatre, ranging from 15 cents to \$1.

## ENGAGEMENTS.

Thomas A. Russell, with Eliza R. Spencer. Florence Gerald, for a special week with A Ring of Iron, to play Nancy Drake. Edythe Wentworth Sherrett, daughter of the late Rear Admiral Joseph S. Sherrett, U. S. N., for the Empire Theatre Stock company. Dagmar Tempest-McEachron joined Darkest Russia, opening at Toledo, O., Dec. 5, for the ingenue role of Olga Karischeff. Edwin Meyer, with The Great Diamond Robbery company. William Andrews, Thomas McGrath, George Pannoforte, P. F. Backus, William Tibbets, J. Clinton Hall, and Edith Totten, by J. J. Spies for Henry Syman's My Wife's Friend company. Eleanor Elton, for The Telephone Girl. Rose Eyttinge, for the Murray Hill Stock company. Frederick Ellis Duff, for Madame Viarda's production of Deborah. Harry Leon has engaged Maud Miller, W. G. Beckwith, and Emily Wakeman, for Hands Across the Sea. Clifford Pembroke, for the comedy part in Deborah at the Fifth Avenue Theatre. Felix Dumas, for A Thoroughbred. Ethel Marlowe, for the Cummings Stock company. Becton Radford has resigned from Madame Sans Gene, and has been specially engaged by Lincoln J. Carter to play the leading heavy role in Under the Dome.

## GOSSIP OF THE TOWN.



Louis Leon Hall, whose portrait is given above, is playing leading juvenile with A. Q. Scammon's Side Tracked company this season. Mr. Hall has dramatic talent and has played a variety of important roles the past four or five years, among which may be mentioned Barnes in Mr. Barnes of New York, Barotta in Forget-Me-Not, Charles Surface in School for Scandal, Randolph in Leah, Carrington in Hazel Kirks, De Langey in A Celebrated Case, and Romeo in Romeo and Juliet. The Scranton Republican says of him: "Leon Hall, Oriental in type, possessed of unusual charm of personal appearance, was an ideal Romeo. It is seldom that one sees such a handsome youth upon the stage, while his grace and undoubted ability win the most unqualified admiration."

Ernest Lamson is spending a few days at his home before returning to New York.

E. G. Love, late manager of Cook's Opera House, Rochester, N. Y., has succeeded Manager Rand in charge of the affairs of the George H. Adams Troupe, which is producing James R. Adams' pantomime, Proteo. They are preparing new scenery and rehearsing new tricks for their New York engagement, which occurs next week at the People's Theatre. James R. and George H. Adams will do a novel double stilt act during this engagement.

Todd Peterson, of Columbus, O., and Gertrude Clark, of Wheeling, W. Va., members of Stetson's U. T. C. company were married at Gloversville, N. Y., Dec. 9.

General George O. Forsythe, U. S. A., is arranging for the early production in this city of his new drama of Newport life.

Genevra Johnstone Bishop has disbanded her concert company at Tacoma, and has gone to California to regain her health.

James H. Wallick will soon produce a new melodrama, Devil's Island, based upon the Captain Dreyfus incident.

A. M. Bagby's first "musical morning" was given at the Astoria Dec. 6 to a large and fashionable audience. Seidl's orchestra was heard to advantage, and Adelaide, a delightfully touching story of Beethoven's life, was presented by David Bispham, Julie Opp, Nita Caritte, Mackenzie Gordon, Mrs. Whiffen, and Mrs. Walcott. The play was adapted from the German of Hugo Müller by Edmond Howard and David Bispham.

Marie Barna, a daughter of the late Judge Bernard, of California, made her first appearance in opera in her native country Dec. 6, at the Academy of Music, Philadelphia, singing the role of Brunnhilde in Siegfried with the Damrosch-Ellis company. She has an excellent soprano voice, and her debut was most creditable. Miss Barna has been heard in concert in New York.

Robert Cummings, of the Princess Theatre Toronto, was in the city two days last week for the purpose of securing an additional stock company. An entire organization was engaged through J. J. Spies, the theatrical agent, including Ethel Marlowe, Jessie Wyatt, Lizzie McCall, Polly Stockwell, Frank Drummer, Frank Lyman, George Ricketts, Elmer Bostwick, Herbert Bostwick, Harry Pierson, and Herbert Alexander. The rights to a number of good plays were also purchased. Among the underlined stock company productions for next month are: The Fatal Card, New Year's week, at Forepaugh's, Philadelphia; Last in New York, week of Dec. 29, at the Bowdoin Square Theatre, Boston, with Harbor Lights the week following; and The Lights of London, Christmas week, at the Park Theatre, Brooklyn.

Mrs. Willis P. Sweatnam sailed on Saturday for London, where she will spend the Winter as the guest of Helen Bertram (Mrs. E. J. Henley), who is singing La Perichole with great success. Messrs. Sweatnam and Henley will join their wives in the Spring for a trip to Carlsbad and other Continental points.

The Souvenir Publishing Company, of Lynn, Mass., has issued an "Opera Glass Calendar for 1898." Printed on cards cut in the shape of an opera glass, the page for each month is ornamented by the portrait of a famous opera singer.

Manager Burns, of The Land of the Living, recently presented a watch to Thomas W. Hill, of his company, at Paterson, N. J., where Mr. Hill resides.

William H. Fleming delivered last Friday the first of a series of five lectures about Othello before the New York School of Expression.



## AT THE THEATRES.

## Broadway—The Highwayman.

Comic opera in three acts; words by Harry B. Smith; music by Reginald De Koven. Produced Dec. 13.

Dick Fitzgerald	Joseph O'Mara
Lady Constance Sinclair	Hilda Clark
Sir Godfrey Beverly	George O'Donnell
Lady Pamela	Maud Williams
Lieutenant Rodney	Van Rensselaer Wheeler
Constable Quiller	Jerome Sykes
Doll Primrose	Nellie Braggins
Toby Winkle	Harry Macdonough
Lord Kilkenny	William S. Corlies
Sir John Hawkhurst	J. H. White
Lieutenant Lovelace	Reginald Roberts
Jack Middleton	Maud Thomas
Lady Olivia Fairfax	Alma Kremer
Humphreys	H. Steinmann

The Broadway Theatre Opera company, after a brief preliminary tour, appeared last evening at the theatre which is to be its home, presenting a new three-act comic opera, *The Highwayman*, words by Harry B. Smith, music by Reginald De Koven. The serious effort of Manager Andrew A. McCormick and his associates to give again in New York real comic opera has aroused widespread interest and a very large audience greeted the new company's housewarming.

The story of *The Highwayman* deals with the stage coach period in Merrie Old England. Dick Fitzgerald, a dare-devil young Irishman, has taken to the road with a view to retrieve his fallen fortunes, lost through a gambler named Hawkhurst. Dick allows himself to be known as Captain Scarlet, and there is a price on his head. Lady Constance Sinclair secures a pardon for him, but this is appropriated by Hawkhurst, who determines to suppress it until Dick is out of the way. Lady Constance plans to hold up Hawkhurst on the high road and get the pardon at pistol point. She is wounded in the attempt, but Dick gets the document. Various complications, largely contributed by the overzealous Constable Quiller, are precipitated, three different persons masquerading at one time as Captain Scarlet. All three are arrested. Dick is mistaken for an Irishman of title whose wardrobe he has stolen, and he is suffered to escape. The others contrive to get away, and the story ends with happiness and general good-will.

Mr. Smith reveals once more in the picturesque period of his successful Robin Hood, and his libretto and lyrics are a continual delight, brilliant with quaint conceits of humor and containing more than a few highly meritorious versifications. The pretty love story is charmingly handled, and the comic elements are constructed with a delicacy with which, unhappily, recent so-called comic operas have had nothing to do.

Mr. De Koven's score is one of the most melodious he has ever put forth—not surprisingly original, perhaps, but refreshingly sweet, tuneful, and intelligent. The lighter numbers tinkle merrily in endless bright harmonies, and the choruses and orchestration delight the ear.

Joseph O'Mara, introduced to us last season at this house in *Shamus O'Brien*, made a remarkable personal triumph as Dick Fitzgerald. Tenors who can act and who can sing excellently are few and far between, yet Mr. O'Mara splendidly combines these rare talents, besides presenting a figure irresistibly picturesque. He is a thoroughly capable romantic actor, a man of uncommon intelligence and observation, and a singer of very high attainments. Hilda Clark was a charming, tuneful Lady Constance. Her sweet voice and beautiful presence are familiar to New Yorkers, but have never been seen to such advantage as in *The Highwayman*.

Jerome Sykes and Harry Macdonough scored strong hits in the comedy roles, refraining from the obvious temptations to interpolate latter-day horse-play, and evidencing the most enjoyable appreciation of each humorous episode. Maud Williams was a graceful, melodious Lady Pamela, and Nellie Braggins was captivatingly ingenuous in the scoldette role. Reginald Roberts, remembered for his capital work with Mr. O'Mara in *Shamus O'Brien*, was again excellent as a young officer, and Van Rensselaer Wheeler repeated his recent metropolitan success in *The Gilded Age* as another dashing military man. J. H. White as Hawkhurst, George O'Donnell as Beverly, William S. Corlies as Lord Kilkenny, and all the others were thoroughly admirable.

The strong chorus presented an uncommon array of good voices and good looks, and the splendid training of Conductor A. De Novellis was everywhere evident. The opera was superbly costumed, and the comic outfit offered a series of unusually attractive pictures, the two-light woodland scene of the second act being one of the prettiest stage views of the season.

## Daly's—Number Nine.

Farce in three acts, adapted by F. C. Burnand from the German. Produced Dec. 7.

Richard Whortles	Cyril Scott
Edward Blake	Charles Richmond
Joseph Carbury	William Owen
Toby Knockitt	Joseph Herbert
John Humbert	William Haseltine
Thompson	Boone Pratt
Mrs. Bettilda Carbury	Mrs. G. H. Gilbert
Harold Whortles	Irene Perry
Billy Grace	Lettie Fairfax
June	Lila Converse

At Daly's Theatre there was presented last Tuesday evening for the first time a farce in three acts entitled *Number Nine*, or *The Lady of Ostend*, adapted by F. C. Burnand from the German of Oscar Blumenthal and Gustave Kadelburg. The theatre was crowded, and the audience very heartily enjoyed the merry play and the excellent work of the players.

*Number Nine* introduces one to the household of Richard Whortles, a young London lawyer, who, though married, has been unable to forsake the gay associations of his bachelorhood. He has seen fit to excuse frequent absences from home by referring to business appointments with Edward Blake, a wealthy young Irish friend whom he has not met for years, and by pretences of important journeys to Ber-

lin, upon each of which he has enjoyed a somewhat lively visit to Ostend. He has just explained a night out by free use of the name of the presumably absent friend when that person appears to contradict the story. Trouble at once arises between Whortles and his wife, the relations being strained by the arrival of Mrs. Whortles' parents, Mr. and Mrs. Carbury—the mother siding with her daughter and the father sneakily supporting the son-in-law.

Whortles and Blake compare notes and it appears that each had enjoyed at Ostend a seaside flirtation with a prepossessing young woman who had subsequently ignored both. Blake has received a letter, signed "The Lady of Ostend," predicting disaster to him and to his friend. Whortles attempts to pacify his wife and her mother by taking them to a cinematographic exhibition, where picture No. 9 was a faithful reproduction of Whortles' Ostend affair. A great scandal arises, and Whortles buys up the pictures, but not before the whole city is laughing at him. The cinematographic owners consent to suppress view No. 9 only because they have another Ostend scene to show, and this one involves Blake, who has fallen in love with Mrs. Whortles' friend, Milly Grace. Shame, social ostracism and all sorts of like horrors threaten the young men, and they are further annoyed by Toby Knockitt, a renowned pugilist, who has learned that compromising pictures of his wife at Ostend have been shown by the cinematographic, and who is looking for the men in the case.

Meanwhile Mrs. Carbury, by certain strategic measures, has discovered that her respected husband has been called away upon frequent "business engagements," which took him to places not used commonly for business purposes, and she has run him to earth while enjoying a lively wine supper at a Covent Garden masquerade ball. Mrs. Carbury, her daughter and Milly prepare to leave Carbury, Whortles, and Blake in sad disgrace, when Knockitt appears, to announce that the Ostend affairs were not really compromising, since Mrs. Knockitt had been employed by the cinematographic people to flirt on the beach solely for the purposes of the photographic art. Peace is restored, except for Carbury, whose wife has been advised that the cinematographic is showing a true picture of the Covent Garden supper.

The farce, exploiting in the cinematographic incident an idea practically new, was bright in handling, sparkling in dialogue, and capital in construction. The action seldom lagged after the opening episode, and the purposes and interests of the widely differing characters were all admirably commingled in the common confusion.

Cyril Scott, in the leading role, gave perhaps the most satisfactory performance of his career, and proved himself one of our ablest light comedians. His Whortles was a keenly humorous portrayal—careful, conscientious, intelligent and perfectly free of affectation. Charles Richmond gave an excellent impersonation of Blake, to whose big-hearted Irish impulsiveness he added an excellent Edward Harrigan bregue. Joseph Herbert scored a most pronounced hit by a highly amusing sketch of the vindictive pugilist; William Owen was a capital Carbury; and William Haseltine and Boone Pratt offered neat studies in the lesser role.

Irene Perry appeared for the first time at Daly's Theatre, and gave a delightful performance as Mrs. Whortles. Some one has said that many of our ablest actors, utterly unconscious of their talent, are probably slaving to-day as clerks and bookkeepers. Last season brought from the burlesque stage that most charming actress, Anne Sutherland, and now Miss Perry adds her winsome evidence to prove that some of our most admirable, most intelligent actresses are to be recruited from those paths of the drama where their presence might be expected least. Lettie Fairfax, another new comer, imported from Mr. Daly's London theatre, is an uncommonly pretty, refined girl, and gave a very pleasing performance of the ingenue role. Mrs. G. H. Gilbert was delightful, as always, in the part of Mrs. Carbury, and Lila Converse was a dainty maid servant.

Mr. Daly had drilled the players to play with consummate harmony and with excellent spirit, and he had provided a beautiful, highly artistic interior scene which sufficed for the three acts.

## Wallack's—A Ward of France.

Romantic drama in a prologue and four acts by Franklin Fyles and Eugene W. Presbrey. Produced Dec. 13.

Marquis De Casa Calvo	Joseph E. Whiting
Jean Lafitte	Maurice Barrymore
George Villars	George Osbourne
Felix Lausnat	Henry Herman
Victor Lausnat	Stephen Grattan
Dewey Belford	Max Fygan
Father Angelo	Stephen Wright
Delchris	T. T. Whiting
Colonel Preston	Frank Cornell
Seth Burnes	Mr. Wilson
Sergeant	Martin Cody
First Pirate	Mr. Hight
Juan	G. E. Periolat
Peter	C. A. Beamish
Zabet	Elita Proctor Otis
Flower Moyne	Una Abell
Madame Calvo	Maudie Granger
Isabelle	Maudie Winter
Sister Agnes	Mabel Burt
Estrella	Ursula Gurnett
Mlle. Dufour	Annie Thornton
Mlle. Nanon	Miss Hoffman
Marie	Jessie Woodward
Christiane	Blanche Johnson
Elie	Miss Morrow
Jaquette	Edith Ward
First Nun	Lila Keller
Nanette	May Terrington

*A Ward of France*, which failed to meet with anything akin to "box-office prosperity" at Philadelphia and Boston, came to Wallack's last evening to make another attempt to capture public approval. It was apparent that whatever applause was bestowed on the performance last evening was far from being spontaneous. The principal reason why the play failed to arouse genuine approval was owing to the inconsistency of the plot and the general looseness of dramatic construction.

The authors would deserve credit for invading a new field, in so far as the locale and historical incidents of the play are concerned, if various writers of fiction had not preceded them in presenting similar scenes and incidents. It will be recalled that Mr. Fyles wrote a play called *Flower Moyne*, which was never produced, and which is presumably in substance the same play as *A Ward of France*. Some years ago Marsh Ellis Ryan published a novel called "A Flower of France." If Messrs. Fyles and Presbrey have never read "A Flower of France" they should purchase it and see how "great minds run in the same channel." There is an essential difference in point of plot and incidents between the novel and the play, and there is no intention on the part of THE MIRROR to infer that the playwrights in question have been guilty of plagiarism, but the introduction of similar character types in both the play and the novel in question would seem to indicate a case of "unconscious cerebration," or the resemblance must be characterized as a remarkable coincidence.

The story of the play opens in France, and we learn that at the outbreak of the French Revolution the Marquis de Villiers and Felix Lausnat had been rival suitors for the hand of the same woman. The latter proved the successful suitor, but found his wife's honorable character a hindrance to his advancement in political life. Accordingly he cast her off, after accusing her falsely of an intrigue with the Marquis. Their son, Victor, however, was not allowed to go with her.

The Marquis meanwhile had married and had a daughter. Through the machinations of Lausnat the Marquis was condemned to death at the outbreak of the French Revolution, but before his arrest he succeeded in secreting his daughter in a convent as a ward of France under the name of Flower Moyne. Lausnat is in high authority after the accession of Napoleon. He discovers Flower Moyne in the convent and has her exiled to America.

The prologue takes place at the Ursuline Convent in Havre, whence Flower is to be sent to New Orleans with the wayward girls known as Casseates. The Marquis manages to escape from the guillotine, and sails for America, where he becomes a secret agent of the United States in taking possession of Louisiana. At the conclusion of the prologue all the principals are bound for New Orleans, including Lausnat and his son, Victor. Lausnat goes to Louisiana in the capacity of an envoy of France.

The scenes of the following three acts take place in New Orleans, and the action covers about three months. In New Orleans Victor falls in love with Flower, but Lausnat refuses to give his consent to their union. The country at this time is being terrorized by Jean Lafitte, the pirate, who turns out to be the natural son of Lausnat by a slave, Zabet, who has become a fortune-teller. Zabet schemes to get Lausnat into her power in order to force him to legitimize this son.

Lausnat recognizes the Marquis in the secret agents of the United States. Napoleon, however, has declared amnesty to the former nobility of France, thus giving the Marquis the right to return to France to claim his estate. Louisiana at this time is about to be transferred from Spain to France and sold to the United States. On the arrival of Napoleon's commission Lausnat is appointed Governor, and promises to recognize Lafitte as his son if he will murder the Marquis.

Lafitte makes an attack on New Orleans, but the United States has purchased Louisiana from France, and the Marquis, with his American soldiers, defeats Lafitte. Lausnat is duly overthrown and disgraced. Flower is restored to the Marquis, and thus there is no further hindrance to her union with Victor.

It will be seen from a perusal of the plot that the incidents are of a decidedly melodramatic order. This would not be to the disadvantage of the play if the incidents were interestingly melodramatic, but, unfortunately, they are mostly conventional. The characters, too, are mostly devoid of real human interest. Flower Moyne, despite all of her melodramatic misfortune, never stirs the blood or touches the heart, and no play can prosper that is supposed to appeal to the emotions but fails to accomplish its object.

The failure of *A Ward of France* was certainly not due to an incompetent cast. Joseph Whiting as the Spanish Governor of Louisiana, George Osbourne as the Marquis, Henry Herman as Felix Lausnat, and Stephen Grattan as Victor Lausnat all acted with customary efficiency.

Maurice Barrymore proved a most picturesque and magnetic pirate, and Max Fygan extracted considerable comedy from the role of a creole bean.

Una Abell was at times a trifle elocutionary, but was otherwise entirely satisfactory as Flower Moyne.

Elita Proctor Otis was capital as the fortune teller, and Maudie Granger was seen to advantage as the Governor's wife. The various other members of the large cast all acquitted themselves satisfactorily.

No fault can be found with the scenery, which is suitable though by no means extraordinary. But even if it were extraordinary, the recent failure of "Change Alley" at the Lyceum Theatre proved that stage pictures alone will never carry a play to success.

## Fifth Avenue—Deborah.

Deborah, or, as the piece is more familiarly known, Leah the Forsaken, was the bill presented by Madame Viarda last night at the Fifth Avenue. In spite of the inability of the star to speak English, a large audience was present, and one that evidently felt itself well repaid. Dr. Mosenthal's master work was received with many signs of appreciation, Madame Viarda's scenes with Joseph, Nathan and Anna being heartily applauded. The stage di-

rection was admirable, many effective pictures being shown during the evening. This drew out the work of the star to better advantage than would otherwise have been the case.

As to individual work, Madame Viarda's Deborah was certainly an earnest, deliberate piece of acting. It was quite different from most conceptions of the character.

The support was greatly strengthened by the addition of Albert Gray, Clifford Pembroke, Margaret Raven, Dorothy Usher, and Ellen Cummins, all capable players. E. J. Henley gave a careful interpretation of the role of the apostate.

A feature of the evening was the cornet solo played by John C. Martin between the first and second acts. It was heartily enjoyed.

## Murray Hill—Rose Michel.

After waiving a dozen and one difficulties—and a dozen and one difficulties are supposed to mean hard luck—the Murray Hill stock company presented that ancient drama, *Rose Michel*, last night to one of the largest audiences of the season. The production is remembered, as it is announced, as a "famous Union Square Theatre success." But years are fleeting and stage art develops, and this play is getting dangerously near the "Last Rose of Summer" stage. The leaves and twigs that were fresh and green then are neither just now. To drop metaphor, the play is hackneyed and stagey—reminiscent of a hundred better things that have followed it.

The company labored under great difficulties, and the performance was rather ragged, but another night may be expected to remedy this. Nance O'Neil was not in the cast, having decided to take a week's rest. But Rose Eyttinge had the advantage of being the originator of the title-role, and McKee Rankin was at his best, and in consequence both leading parts were given with all the arts of these clever players. Miss Eyttinge was deservedly greeted with warmth by many of her friends in the audience. As a whole, the support was creditable. Some trouble with the Central Labor Union over the stage hands and orchestra came near preventing the performance last night, but things were patched up and the play was given on schedule time.

## Star—Chimmie Fadden.

The Star Theatre was crowded to the doors last night, when Chimmie Fadden was presented by a company under the management of Jacob Litt. Edward W. Townsend's drama of the Bowery seemed to have lost none of its interest or attractiveness, and the audience, particularly that portion of it in the upper part of the house, was nearly all wildly enthusiastic over Chimmie's lines. And Chimmie, as Charles E. Grapewin portrayed him, was a real and familiar type. Mr. Grapewin, save for his patent leather shoes and creased trousers in the second act, looked the part to life, and was accurate in voice and gesture. May Donohue as Mrs. Murphy suffers by comparison with Marie Bates, the original exponent of the part, but was, nevertheless, most satisfactory. A chic and pleasing Duchess was Frances Brooke, and a very charming and stylish Miss Fanny was Maudie Allen. Mr. Grapewin introduced several songs, and received many encores for them.

## People's—Dr. Jekyll and Mr. Hyde.

Charles Leonard Fletcher appeared at the People's Theatre last night before a large and well pleased audience in his own dramatization of Dr. Jekyll and Mr. Hyde. Mr. Fletcher's dramatization differs somewhat from those before seen in this city. A number of Mr. Fletcher's admirers were present to welcome him last night, and they applauded him for his excellent work. Some of the members of his company afforded good support, while others were less satisfactory. Among the cast are Hope Forrester, Katherine Thompson, Charles Forrester, and George Moorehouse.

## Third Avenue—Darkest America.

The attraction at the Third Avenue Theatre this week is *Darkest America*, a spectacular drama of negro life. The characters are all taken by negroes, who give a thoroughly entertaining performance. The scenes are laid in the South, and illustrate the home surroundings of the darkies. Mr. and Mrs. Billy McClain are the principals of the cast, and with their associates contribute to a performance which is pleasing for its novelty and the truthful treatment of the subject it presents.

## At Other Houses.

BIJOU.—The Swell Miss Fitzwell continues to do a business that suggests altering the size of the house to suit that of May Irwin's drawing power.

HERALD SQUARE.—Arrangements are being made for a run much longer than was originally anticipated for *The French Maid*.

GERMANIA.—Dollars and Cents continues to draw here.

MANHATTAN.—My Boys resign in favor of E. E. Rice's *Ballet Girl* on Saturday night.

COLUMBUS.—On the Bowery is at this house.

GRAND OPERA HOUSE.—A Happy Little Home, with George W. Monroe as the star, was presented here last night. As a special feature John Rice, who won second place in the six-day bicycle race last week, gave an exhibition of his speed.

Other theatres and attractions are as follows: Garrick, *The Little Minister*; Hoyt's, *A Stranger in New York*; Lyceum, *The Princess and the Butterfly*; Garden, *Faust*; Metropolis, *Thomas E. Shea*; Knickerbocker, *An American Citizen*; Jonah, *Veriscope*; Empire, *A Marriage of Convenience*, and Fourteenth Street, *An Irish Gentleman*.



## LET US WRITE A PLAY.

I have written several articles to *THE MIRROR*. To what extent they have been read and appreciated I have as yet no means of knowing. It would be extremely gratifying to me to be esteemed as one of the great literary lights of the time, but I think I have commenced too late in life to attain pre-eminence. Nevertheless, it is very satisfactory to me to have been considered worthy to fill a place in the columns of a paper to the style and quality of *THE MIRROR*.

I shall write a play—a play wherein there shall be smiles and tears, love and hate, life and death, just as there are in other plays, but mine shall transcend all that have ever been written. I shall read again the history of mankind, so as to be able to select from the innumerable dramas that have been enacted upon the stage of this world that one which, revived and embellished, shall impress the minds of all who behold it with the unrivaled genius of its author.

Even now there comes to my mind the elements of a beautiful play. I saw last week in the Museum of Arts, in this city, a little shirt which had been worn by a babe in ancient Egypt three thousand four hundred years ago. I saw also the coffin wherein that baby's mother had slept a sleep of ages. Then my imagination took wings, and speeding down the centuries I saw arise as out of the mist of a dream the mighty pyramids, the magnificent temples and tombs, the massive pylons and monoliths of the old land of Cush. The placid Nile, flowing smoothly, laved the shores of a hundred cities, not the least among which is the sacred On, the holy City of the Sun. In imagination I walked its streets, threading my way through throngs of people upon whose faces I saw the lines of care, of sorrow, of envy, of malice, and of every sentiment or passion, just as I see them now in this then undreamt of land.

I passed a squalid hovel, from the door of which I heard the wail of a mother over her dead child; and then I learned that the poor and the lowly, even in the very morning of time, suffered grief and sorrow, just as they do now. At length I came to a beautiful house upon the bank of the river. From its roof I heard the melody of the reed pipe and the harp, the tinkling of the dulcimer, the beat of the drum and the clashing of cymbals. The house front was festooned with flowers, and flowers were strewn from its threshold to the edge of the water. A throng of gaily dressed young men and maidens were singing and dancing there in the soft light of a beautiful morning, while from out on the river a prettily decorated barge rapidly approached the shore. Seated in this barge were solemn priests who chanted low melodies, and in the bow stood a handsome youth gazing with glad expectancy toward the shore and holding the hand of a beautiful maid.

This is a picture of a marriage feast in the old land of Egypt. The handsome youth shall be my hero, the sweet bride shall be the mother of the child whose little garment I saw in the Museum. I shall ransack the archives of the ancient world. I shall learn the old Coptic tongue that I may the better tell how men and women lived and loved in the long ago.

Alas! Why need I strive so hard? The loves of young men and maidens are the same to-day as they were three thousand four hundred years ago. No love is common, and, although it is itself immortal, it will not bear me on its current to everlasting fame. I must reach higher again.

I am in the sacred On, the holy City of the Sun. Here is the palace of the great King Ramises, second of that name, lord of all the land of Cush, from the unknown realms of the South to the great sea of the North; ruler over millions, among whom hunger is unknown, the brightest and the wisest people in all the world. Ramises the Great, whose gigantic statues are on every hand, before which the people bow down and do homage as before the gods. Hail, Ramises! thy name is first of all the great men that have ever been recorded in history. Hail, Ramises the Great! Across the gulf of time I salute you. What though thy body, embalmed with consummate skill, remains yet uncorrupted, no classic drama records the glories of thy splendid reign. Mine be the task to gain immortal fame beneath the shadow of thy greatness. The frenzy of composition is upon me. The play begins!

Stop one moment. Let me reflect. Shall I in this immense work live in the dreamland of my own thoughts to the neglect of my personal welfare, and, like Mozart, sleep in an unknown pauper's grave; or shall I, when the fitful fires of inspiration shall fail, seek reviving energy in that damned cup which gives an hour of heaven for an eternal hell? Again, shall the beings I recreate ever breathe the breath of life? How many weary years shall I wait before appreciation comes? Will it ever come? Or may it not be, after all, that I am like one of that vast horde of creatures whose hands are better for the plow than the pen, rushing blindly into a creative field to bring forth an abortive work to whose monstrousness I shall myself be blind? I pause upon the brink of glory, appalled by the conditions that attend it. I see too far and am lost. No, I shall not write a play. Write it yourself, and let me play a part in it. That's easier.

THESE.

## SAN FRANCISCO'S GOOD EXAMPLE.

Alfred Bouvier, Corresponding Secretary of the Actors' Fund at San Francisco, has secured for the Fund the sum of \$139.35, being a quarter of the receipts of the San Francisco Press Club benefit, held Dec. 2, and representing the beneficial working of the Aldrich percentage plan. It is to be regretted that the plan is not employed elsewhere, as it should be, in the many benefits arranged by managers and provided by actors.

—Laura Keane's Biography for sale everywhere  
"It is intensely interesting."—*St. Paul Dispatch*.

## MR. MANSFIELD'S NONSENSE BOOK.

Richard Mansfield's book, "Blown Away," issued from the press a few days ago, is a delightful satire under the guise of a whimsical fairy tale of the "Alice in Wonderland" sort. In his preface Mr. Mansfield, with an appearance of seriousness, disclaims that "any beast or thing" alluded to in his story is intended to refer to anybody in particular. Nevertheless, the identity of Mrs. Piggy Wiggy and other creatures that Beatrice and Jessie meet with in their adventures is not difficult to find.

The animals are getting ready to present a play.

"Who'll be leading lady?" said the bulldog. "I," said the little deer. "They always like me."

Is there no satire in that?

Here is a little more: "The performance is about to commence. All the fashionable people are already seated." The boxes were occupied by other people—kings and queens and princes—who chattered and ate ices, and exhibited themselves to the people free of charge.

That the piece is a "production" is shown by this description: "Beatrice and Jessie were glad to be able to gaze for half an hour at a beautifully painted curtain. There were swans in a lake, a gondola, a palace and trees, a greyhound, and a handsome gentleman in short trousers trimmed with lace and a hat edged with feathers, handing a lady in a long bath-gown down a staircase; but when presently the curtain rolled out of sight and they beheld a row of trees painted on paper on each side of the stage, and several other paper trees stuck about here and there, and some more trees painted on a large piece of paper at the back, with a lovely round moon that stood quite still and shone so brightly that it hurt their eyes to look at, they screamed with delight."

The manager is Mrs. Piggy Wiggy, and every student of our stage knows what "paper" is. "Mrs. Piggy Wiggy, ladies and gentlemen, eats everything. She is a heroine; she eats paper, ladies and gentlemen, and those among you who have ever eaten paper cannot fail to be aware of its tough and indigestible qualities."

Later on comes this: "It's a topical song," said pussy, sobbing bitterly, "and I can continue as long as I please."

The play must have been a farce, to judge from this remark:

"The camel . . . came forward and picked up the thread of the forgotten plot.

"Don't touch that!" cried the prompter, "or you'll bring down the curtain."

Finally, dramatic critics who write plays may be interested in this innocent episode:

"A tall blackbird was also reciting a poem.

"That's our great tragedian," said the robin.

"I know him, and if you like I'll ask him to recite something for us."

"I don't like to trouble him," said Beatrice.

"Oh, he likes it," said the robin; "he recites all the time, and he'd be very unhappy if we didn't ask him. Moreover, he'll have to recite for me, or I'll write things about him in my newspaper."

"Do you write newspapers?" asked Jessie. "Yes," said the robin; "I write newspapers and poetry and things. If you like I'll make the blackbird recite my latest poem."

Several of the illustrations in the book are from Mr. Mansfield's own pen. The picture of Mrs. Piggy Wiggy in her managerial office when examined with a magnifying glass discloses some amusing legends writ obscurely on the walls.

## MADAME HERRMANN MISREPRESENTED.

The press dispatch published last week about an alleged experience of Madame Herrmann at El Paso, Texas, appears to have been made out of whole cloth.

"The article did me a great injustice," said Madame Herrmann to a *MIRROR* representative at Fort Worth. "After mentioning the fact that I had purchased forty yards of silk in Juarez, Mexico, the dispatch said: 'And accordingly secreted the silk under the skirt of her dress. She was detected, however, and searched. When the silk was found she pleaded to be permitted to pay duty on it, but without avail.'"

"The above is a base fabrication, without the semblance of truth. I did go to Juarez, accompanied by my nephew and his wife. She and I purchased a few yards of ordinary Chinese silk, the whole amounting to \$8. My niece carried the parcel of silk in her hands, and I took it from her and handed it to the officer. There was no effort whatever made to conceal the goods, nor was there any goods found on my person, as I can positively prove by the inspectors, Mrs. Chase, at El Paso, who I insisted should examine me. The idea of my attempting to conceal forty yards of silk under my skirts is ridiculous. We offered to pay the duty should there be any, and the appraiser not being present, and it being almost time for my performance to begin, the silk was left. There was positively no attempt at smuggling the goods. I want this correction made for the benefit of those unacquainted with me and the public in general. So far as my friends are concerned they know me too well to believe me guilty of any act dishonorable."

## BOSTON STAGE CHILDREN'S CHRISTMAS.

At the Dorothea Dix House, Boston, will be held on Dec. 28 a Christmas tree for the stage children of Boston and those visiting the city at the time. Professionals and others interested are asked to contribute, and all donations may be sent to Nella Whipple, Dorothea Dix House, 72 Chandler Street, Boston, Mass.

The Dorothea Dix House holds a unique place among settlement houses, as nothing quite like its dramatic club or home school exists anywhere else. The house was established in 1892. The clubs, classes, etc., are similar to other settlement houses with some exceptions. The Dra-

matic Club is made up of the theatrical children of Boston. It does not especially encourage stage work, but it does protect and help those children whose lot it is to grow up in the profession. They are carefully taught parts, never allowed to go to any performance without an attendant, and are guarded in every way.

The home school was started to favor the children of professional people as well as those employed on the stage. Here each child has individual training, and when professional duties call away the little ones they are able to return and pick up their studies where they were dropped. Visitors are cordially invited to visit the House.

## PAUL POTTER'S PLANS.

Paul Potter arrived from Europe last Saturday on the steamship *St. Paul*. He announced that he was on a flying trip to this country to direct the rehearsals of his new play, *The Conquerors*, which is to be produced at the Empire Theatre next month. After this production Mr. Potter intends to return to London, as *The Conquerors* is to be produced there at the St. James' Theatre next February. The theme of *The Conquerors* is taken from a short story of Guy de Maupassant. The period of the play is the Franco-German war of 1870.

Mr. Potter says that he has completed another play, which is to be presented in London by Eerbohm Tree. It is based upon the Indian Mutiny, and was to be called *The Man Who Was*, until Mr. Potter discovered that Rudyard Kipling had used the title for one of his Indian stories. After referring to the success of *Trilby* at Berlin, St. Petersburg and Vienna, Mr. Potter said that he had practically completed arrangements according to which the music for an operatic version of *Trilby* will be composed by Signor Leoncavallo, and added that it was not improbable that Madame Calvé will appear in the title-role when the opera is produced.

## THE VINCENT BENEFIT PROGRAMME.

Additional numbers for the programme of the Leon J. Vincent benefit, which will occur Thursday afternoon at the Manhattan Theatre, will be contributed by Mrs. George S. Knight and Hugh Arnott, in *The Queen of the Varieties*; Alice Potter; Eva Clay and her dog and horse show; Annie Ward Tiffany, Helen Lee, and Mr. O'Connor, in *Lady Blarney*; Julius P. Witmark; John S. Kellard; Elvia Croix Seabrooke; Sheridan Block; John P. Stendley, David Murray, C. B. Elton, Gerard Anderson, S. P. Halpin, Logan Paul, J. S. Carhart, J. L. Packard, Emilie Melville, and Mrs. W. C. Jones, in one act of *The Bells*; Maggie Fielding and Brandon Hurst, in *The Blunders of Mary McShane*; Williams and Walker; Charles Kent; Charles G. Craig, Frank J. Keenan, and Ethel Brandon, in *The Parson's Love*; Charles B. Ward; the Bartolletttes, in *The Premier* and the Agent and possibly Julia Arthur. Maude Winter will not be seen in *The Honor of a Spy*, as previously announced, lack of time having prevented her being presented in the sketch.

## A BACHELOR'S HONEYMOON OUT AGAIN.

A Bachelor's Honeymoon, which opened the present season at Hoyt's Theatre, will go on a road tour, opening this week with the following cast: George F. Nash, Camille Cleveland, Robert Paton Gibbs, Virginia Jackson, Nita Sykes, Florence Milford, Phyllis Achcom, Giles R. Warren, John H. Mitchell, and others.

John F. Harley is booking the attraction and "Fritz" Thayer will go in advance. The tour is booked solid for five weeks in three-night and week stands, including Chicago and other Western cities.

For the Summer months the company may be seen on the Pacific Coast, according to present arrangement.

## COMPANIES CLOSING.

Corinne closed her tour in An American Beauty at Parsons, Kan., last Tuesday. Twenty-five members of the company left Kansas City on Thursday for New York.

Kate Claxton has closed her tour in *The Two Orphans*, but may arrange to go out again for the holidays.

Katie Rooney will close at Pawtucket, R. I., next Saturday.

Alabama and The City of New York closed last Saturday, and Minerva Dorr ended her tour in *Kismet* on the same date at Norfolk, Va.

In the Name of the Czar closed last Friday.

Josie Mill's Repertoire company is reported as stranded at Port Huron, Mich., on Nov. 29.

The Sayres, hypnotists, are said to have closed in Pennsylvania.

## MUSICAL NOTES.

An especially enjoyable concert was given last Sunday evening at the Metropolitan Opera House by Anton Seidl's orchestra, Ysaye, Pol Plancon, Lillian Blauvelt, and the Suro Sisters.

Lydia Eustia, who made her professional debut recently at Boston, will appear in New York next month, assisted by the Adamowski Quartette.

Charles Abercrombie gave a delightful musicale at his rooms in the Alpine last Saturday evening.

The first concert of the season by the Woman's String Orchestra Society was given last Thursday evening at Mendelssohn Hall. Richard Burmeister capably conducted his own adaptation of Chopin's Rondo op. 16, and Leonie Gaertner played charmingly upon the 'cello. The orchestra's work, under Carl V. Lachmund's splendid conductorship, was fully up to its high mark of last season.

Franz Listemann will give a 'cello recital tomorrow (Wednesday) evening at Steinway Hall, assisted by Inez Grenelli, soprano, and Edward Falck, accompanist.

Alexandre Guilman, the great French organ-

ist, will appear for the only time this season tonight (Tuesday) at Mendelssohn Hall, introducing, besides many grand compositions, his marvelous improvisation upon a given theme.

## ERRORS, GRAMMATICAL AND DICTIONAL.

During my progress through London on June 22 this great enthusiasm was shown in the most striking manner and (it) can never be effaced from my heart.—*Queen Victoria*.

A very awkwardly constructed sentence. The best way to mend it would, perhaps, be to take out the *and* and make a sentence of what follows.

It is indeed deeply (most) gratifying after so many years of labor and anxiety for the good of my beloved country to find that my exertions have been appreciated throughout my vast empire. In west and (in) west I have ever had the true sympathy of all my people, which has been warmly appreciated by myself.—*Queen Victoria*.

The adverbial clause should have been introduced after *find that*. As the sentence stands the ending is very weak.

It has given me unbounded pleasure to see so many of my subjects from all parts of the world assembled here, and to find them joining in the acclamations of loyal devotion to myself, and I would wish to thank them all from the depths of my grateful heart. I shall ever pray God to bless them and to enable me to still (still to) discharge my duties for their welfare as long as life lasts.—*Queen Victoria*.

The acclamations being undefined—save in the writer's mind—the *the* should not have been used. The first sentence might be materially strengthened in this wise: "And, from the depths of my grateful heart, I would wish to thank them all." The second sentence might be better thus: "Enable me, as long as life lasts, still to discharge my duties for their welfare." Thus we see that the Queen herself may slip in her own English.

It was his privilege to have made (to make) General Grant's acquaintance at Cairo, Ill., in the Summer of 1861, to have served (to serve) under him at Vicksburg and elsewhere, and to have continued (to continue) the always pleasant intercourse with him, etc.—*James Grant Wilson*.

This is a long way from being good grammar. The tense is sufficiently—fully—indicated by the first verb. General Wilson's life of General Grant abounds in rhetorical slips of one kind and another.

At Cruces and on the way to the coast nearly one-third of his command died with the (of) cholera.—*James Grant Wilson*.

Within another decade . . . in his tour around the world, the welcome guest of the greatest of the earth, receiving from them such honors as were never before (had been) or (had been) since extended to an American.—*James Grant Wilson*.

Had the attack been a success, it was the intention of General Grant to have carried (to carry) the enemy's intrenchments by an assault.—*James Grant Wilson*.

When the particulars of the capture of the fort was (were) flashed, etc.—*James Grant Wilson*.

Not a few writers, I am confident, would think the word *flushed* ill-chosen.

Morgan L. Smith seized and held the railroad (railway?) bridge, Bragg's only line of communication with his supply depot at Chickamauga station. The latter (Bragg), thus threatened, began rapidly to move his troops against Sherman. From his position, Grant saw column after column detached and moved the latter.—*James Grant Wilson*.

The elocution that employs *former* or *latter* should be rarely used; it is seldom that it is to be preferred to any other form. Here, in order to get rid of the second *latter*, the sentence would have to be entirely recast. For example, thus: "mass his troops in Sherman's front, against whom Grant, from his position, saw column after column moved."

Hancock was fully informed as to these dispositions, and was given nearly one-half the Army of the Potomac to operate with.—*James Grant Wilson*.

General Wilson intends to say that nearly one-half of the Army of the Potomac was given him (Hancock).

Meantime Sheridan's troopers had repulsed two fierce assaults with heavy loss to the enemy, and the latter (who), seeing Wright's corps advancing, sulkily retreated.—*James Grant Wilson*.

The habit of using *former* and *latter* results, sometimes, in making its victims appear to great disadvantage.

No resistance to his march had been made by Lee—in fact that General (Lee) had not of (for) all his available force to defend Richmond.—*James Grant Wilson*.

Instead of *had use for* I suggest the word *needed*.

At (in) London the party was met by Edwards Pierrepont, the American Minister.—*James Grant Wilson*.

We meet people in large, important cities and at small, unimportant cities and towns.

The General's journey up the Nile occupied (consumed) one month and was performed (made) in a steam vessel placed at his disposal by the Khedive.—*James Grant Wilson*.

He was proud to have met (to meet) so distinguished a soldier.—*James Grant Wilson*.

Yet, although an amazon, if ever there were (was, or, more correctly, has been) one, she was not devoid of vanity.—*M. W. H. in the New York Sun*.

Were is never, properly, a past subjunctive, which is the sense in which the writer uses it here. Were cannot be properly used except as a past indicative, plural, or as a present subjunctive, singular or plural. Idiom does not require the subjunctive form in the sentence above; if it did, the form would be *have been*.—ALFRED AYRES.

## MIRROR CALLERS.

Among the visitors to *THE MIRROR* office during the week were:

Jerome Eddy, James O'Neil, Joseph Menchen, Charles Craig, C. E. Ball, B. M. Thomas, Clayton Legge, Frank H. Crane, James O. Barrows, Arthur Giles, Herbert O'Connor, Fred Dunn, W. S. Reeves, H. S. Cawthorne, W. S. McKinnon, J. C. Bennett, Wallace Rushworth, J. A. Mellon, William R. Hatch, Frank Henderson, Edwin Morrison, Walter Oppenheimer, Horace Thrum, Ben Deillon, James Delvin, Seth C. Halsey, A. Token Worm, Charles P. Gilmore, Ernest Clarke, Ralph Hamilton, John Daly, P. W. Seger, June Stone, Summer Clarke, Frank Hayden, H. Stanley Lewis, Thomas McLarny, Thomas Daly, Charles Wyngate, Alvin Drexler, Frank Deane, Victor Vasa, T. S. Whitting, P. D. Fisher, William F. Connor, Richard Ridgely, Herbert Meyer, Julian Greer, William Park, J. C. Vernon, W. F. Phillips, Fred Wood, George O'Neil, James N. Drew, Edmund Browne, Charles Nickols, Alfred Burnham, E. D. Baker, J. A. Donahy, Jay L. Packard, Martin Hugo, Ed F. Heyd, Helen Judson, Margaret Trow, Lenore Ferris, Fannie Ferris, Lotie Vincent, Josie Lanswell, Amy Lee, Mrs. J. H. Hazleton, Mlle. Winnifred, Lizzie Young, Helena Salinger, Louise MacKintosh, Marguerite Kingston, Helen Guest, Alva Walsh, Jessie Allen, Edith Ward, Olive Berkeley, Grace Hyer, Grace Sherwood, Mattie Keene, Ethel Hertzel, Eva Silbee, G. Dolario, Jessie Charon, Emelie Melville, Fay Templeton, Dorothy Cuser, Mae Kent, Ada Davies, Blanche Lewis, Violet Black, Florence Gerald, Lulu Farrance, Isabelle Evesson, Bessie Sears, Grace Ogden, Edyth Totten, M. Louise Brooks, Edna Scott, Cassie Fancett, Minnie Montgomery, Ella Oberle, Grace Le Roy, Dorothy Lester, Lola Williams, Ida Van Siclen, Ethel Lyndon, Helen Corlette, Annie Alliston.



# THE VAUDEVILLE STAGE

A GRACEFUL GIRL.



JOSEPHINE COHAN.

"Noiseless as a feather or a snowflake falls, did her feet touch the earth. She seemed to float in the air, and the floor to bend and wave under her, as a branch when a bird alights upon it and takes wing again."

This sentence from Longfellow's "Hyperion" applies with full force to charming Josephine Cohan. When she capers about the stage, executing her intricate steps, her dainty feet seem to scarcely touch the floor. She is all alive; every muscle in her supple body is in motion, and she goes through her graceful evolutions with such an apparent lack of effort that it is a positive pleasure to watch her. She is a living proof of the theory that dancers are born, not made. Awkward boobies may be taught to act, and shrill-voiced girls after careful training are able to render a song without offending the ear, but no amount of drilling can put grace into limbs which have not been endowed with it by Nature.

Miss Cohan owes a big debt to Nature, which has equipped her so thoroughly that she could not make an ungraceful move even if she tried. It seems impossible to think of her as a pupil, obeying the instructions of a supernumerary ballet-master and keeping time as he shouts out his monotonous directions. She was born to dance, and never needed points from a "professor."

Though she shines principally as a dancer, Miss Cohan is talented in other ways. She is a gifted comedienne, and can play a part with all the dash and sparkle of a Parisian ingenue. She can sing a song as smartly as any soubrette on the stage, and with those wonderful eyes of hers she can give a meaning to even the most senseless ditty.

Miss Cohan comes of a bright family. With her parents and her brother she completes the quartet known as the Four Cohans, who have been making a sensation this season in vaudeville in a little farcette called Money to Burn, which was written by her brother, George M. Cohan. The Cohans are at Tony Pastor's this week, and next week they start on tour with the company headed by Vesta Tilley. Their business interests are being carefully looked after by Joseph F. Vion, of this city.

## THEATRES AND MUSIC HALLS.

### Tony Pastor's.

Tony Pastor sings every evening and presents a big bill headed by three star acts. The Four Cohans in George M. Cohan's comedietta, Money to Burn; Cushman and Holcombe in their new Klondike sketch, A Business Transaction, and the Sidmans in A Bit of Real Life. The others are Sam and Kittle Morton, dancers; Margaret Webb, soprano vocalist; the Blondells in their "Kid" sketch; the Franchi Sisters, character artists; Bob and Kittle Emmett, comedy duo; the Seven Red Birds; Castellat and Hall, acrobatic comedy duo; Barrett and Learned, sketch team, and M. J. Fenton, soft shoe dancer.

### Pleasure Palace.

The continuous performance plan is resumed here this week, the entertainment being given from 1.30 to 11 P. M. The bill includes Elizabeth Lawrence, who was formerly known as Baronesse Blanc; Charles W. Miller, the wheelman, who won the six days' race in Madison Square Garden last week; Rawson and June, boomerang throwers and club jugglers; Joe Cawthorne, German comedian; Charles T. Ellis and his company in a comedietta; Jones, Grant and Jones, colored trio; Edna Collins, a Western whistler, who makes her New York debut; Reno and Richards, comedy acrobats; Sharp and Flatts, musical comedians; the American Comedy Four; Nellie Waters, comedienne; the Handicap Trio, songs and dances, and Ladell and Alvera, entertainers.

### Proctor's.

William A. Brady's production of The Cat and the Cherub is the chief item of an excellent bill which includes Clara Morris, assisted by P. C. Harriott, in Kenneth Lee's play, Blind Justice; Maxwell and Simpson in illustrated songs; Hugh Stanton and Pauline Willard in their sketch, A Bargain Fiend; Howe, Wall and Walters, musical comedians; Annie Whitney, vocalist; Johnnie Carroll and Adelaide Crawford, sketch duo; Charles A. Pusey, Margaret

Ashton, and Master Conrad in a new operatic burlesque, called Little Napoleon; the Six Little Kinkies in plantation songs and dances; T. J. Farron, Irish comedian and vocalist; Robinson and Morrissey, eccentric comedians; Sinclair and Carlisle, wire performers, and Francis J. Bryant, comedian. The living pictures are continued, with a few new subjects.

### Koster and Mal's.

Anna Held and her "animated music sheet" continue the chief attractions. A novelty is presented by Lavaria Charnion, a trapeze performer, who removes her street costume, finally appearing in tights and trunks. The other artists are A. L. Guffie, the tenor, who is retained on account of his hit last week; Madge Ellis, soubrette; Juan Calcedo, the wire performer; Daisy Mayer, comedienne; Mlle. Rombello, sand modeler, and the De Koch Troupe of acrobats.

### Keith's Union Square.

Emile Gantier, the horse trainer, who exhibits his animals on an elevated platform, makes his first appearance at this house. The bill also includes M. Rudinoff, a French mimic and entertainer, especially imported for the Keith circuit; Ben Harney, rag-time pianist, and his coon; Georgia Gardner and Edgar Ely, in a new comedietta; Gertie Cochran, in feats of memory; the Five Whirlwinds, acrobats; J. W. Meyers, baritone; McBride and Goodrich, singers and dancers; Whitney Brothers and Presto, musical comedians; Lucille Sturges, dancer; F. Wilbur Hill and May Whitaker, entertainers; Teal and Baker, comedy duo, and Grace Milton, soprano. The biograph remains, with new views.

### Harlem Music Hall.

Auguste Van Bieva, Troja, and Haines and Pottingill head a first-class bill this week. Alie Gilbert is a holdover, and the others are Belle Hathaway, O'Rourke, and Burnett, Horace Golden, Flatow and Dunn, and Florence Moore.

### Weber and Fields' Music Hall.

Pousse Cafe, the new burlesque, continues the principal feature of the bill. The star cast includes Weber and Fields, Ross and Fenton and the other talented members of the stock company. The olio is made up of Low Dock-stader, assisted by several "coons," in an original arrangement of the animated score idea; Blockson and Burns, eccentrics, and Sie Hansen Ben Ali's Arabs.

### THE BURLESQUE HOUSES.

MINER'S BOWERY.—Irwin Brothers' Burlesques have returned for another week in town.

THE LONDON.—Abe Leavitt's Bents-Santley Burlesque company are playing their second engagement this season at this house.

MINER'S EIGHTH AVENUE.—Louis Robie's Knickerbockers returned last evening for a week on the West Side.

OLYMPIC.—Fred Rider's Moulin Rouge Burlesque company provide the week's entertainment in the Harlem district.

### LAST WEEK'S BILLS.

#### WEBER AND FIELDS' BROADWAY MUSIC HALL.

POUSSE Cafe, the new burlesque by Edgar Smith, Louis De Lange, and John Stromberg, has swung into great popularity. The few rough edges which showed themselves on the first night have been smoothed off and the piece now runs like clockwork. The antics of Weber and Fields, Ross and Fenton, Sam Bernard, John T. Kelly, and Peter F. Dailey keep large audiences in great good humor. The "skindicate" skit has been elaborated, and it is more screamingly funny than ever. Low Dock-stader continued to rattle off his original and up-to-date monologue with much success. His song "I Want My Lulu" has made a tremendous hit. Gertrude Mansfield, although suffering from a severe cold, sang a couple of songs very pleasingly. The performances given at this cozy little house are so clean and bright that they attract the best class of theatregoers, and the audiences compare with those of any house in the city. Weber and Fields deserve the greatest credit for their careful management, which has placed the Broadway Music Hall on a firm basis of popularity.

#### TONY PASTOR'S.—Ethel Lynton, Fred Clifton,

and John Simons presented what the programme called "an original musical burlesque, entitled The Lady of E'Quality." The same sketch in a somewhat different form was presented by Marie Dressler and Fred Clifton at the Pleasure Palace last season, under the title of Teas of the Vaudeville. This time, instead of travesty, Tess, Julia Arthur's A Lady of Quality was burlesqued. As a burlesque the sketch was quite good, but the points of the original play are not as yet familiar enough to the general public to admit of being burlesqued. For those who had seen Miss Arthur the sketch was quite pleasing, but to others it was a mystery. The skit showed careful rehearsal, and the performers worked very hard. Elvira Frencelli and Tom Lewis made their reappearance after a long absence in the West, and, of course, scored a big hit in their singing sketch. They did not present the duet from Il Trovatore, but their other selections were just as acceptable, and they were rewarded with numerous encores. Charles T. Aldrich kept the audience in good humor during his eight-minute comedy juggling act, in which he does some very slick work. The Bland Sisters made a big hit with "Jolly Josie," a new march song which bids fair to become very popular. Their other songs and their graceful dancing were well received. Haines and Pottingill presented their odd little comedietta, A Game of Talk, in

which an enthusiastic egg plays a character part with great success. Haines is as frisky as ever, and introduced a few clean shaven gags to keep company with the regular long-whiskered ones he has been using for such a long time. The World's Trio know how to work up a coon song in a way that is sure to bring recalls. The women of the trio, Lulu Ryan and Emma Wood, did a very smart little travesty on the East Side girl, which made a hit. Gertie Giffon, who has a good deal of the magnetism which has made her sister famous, sang "On the Banks of the Wabash" and several other ditties of a much more frisky nature. She wears a garter which ought to be protected by copyright. The Morellos and their trick dog did some good work in the line of acrobatic comedy. Rice and Elmer were successful in the same way on the horizontal bars. C. Garwin Gilmaine did some imitations. The others were Minnie Bell and Gus Liening in illustrated songs; Mlle. Valseca, trapeze artist; O'Brien and Collins, acrobats, and Ryan and Ryan in an Irish sketch. Tony Pastor sang his usual number of parodies at the evening performances.

KEITH'S UNION SQUARE.—Charles T. Ellis and his assistants headed the bill last week, and appeared to advantage in George Marion's sketch, Mrs. Hogan's Music Teacher. This piece is familiar, and it need only be said that Mr. Ellis sang as sweetly as ever, and Mrs. Ellis gave her bouncing, breezy impersonation of the Irishwoman with her usual success. John C. Fox and Katie Allen made a big hit in The Flat Next Door. Their version of this Frenchy farce is very clean, and their comedy work is excellent. Mr. Fox sang a new song called "Now Will You Be Good?" George Thatcher and Ed Marble were seen in a new sketch, which made a very good impression. The gags were not all new, but they were all sprung in the original way which makes anything Mr. Thatcher does seem funny. W. H. Windom, the tenor, and the Blackstone Quartette made their first appearance in New York, scoring a substantial success. Mr. Windom's voice is light, but pleasing, and he confines himself to old songs. He leaves the comedy business to his assistants, who are members of the colored race. Imogene Comer made her first appearance at this house, and sang "Take Back Your Gold," "The Black Sheep," and "Those Wedding Bells," etc. She wore a costume which made the women gasp with admiration, and sang her songs with all her customary dramatic effect. She ought to get some new ballads, as the "Wedding Bells" are out of tune, and the gold song is tarnished from being taken back so often. Smith and Campbell have abandoned their "comic" make-ups, and their act does not suffer in the least in its new and very neat dress. They put in a few new gags which made hits on account of Campbell's droll method of delivery. Diana, the dancer, introduced a pleasing specialty with Lole Fuller effects which was applauded. Willett and Thorne's very funny little domestic farce, An Uptown Flat, made a hit as usual. Ted Breton and Lulu Thiel lent valuable support to Miss Willett and Mr. Thorne. The Diamond Comedy Four presented a new act. The singing was good, and the gags were old enough to be funny. C. W. Littlefield's imitations were well received, but the one of the boy smoking his first cigar is not the thing for a house frequented by refined people. The Rackett Brothers made a hit in their musical act, which is out of the ordinary. Walter W. Ellis whistled some selections quite well. Young Americus would make a good ad-vertiser for some dentist, as his teeth are remarkable. Morton and Elliott presented an amusing sketch, and Kimball and Donovan played their banjos excellently. Some new Santa Claus pictures were shown on the biograph.

PROCTOR'S.—Dainty, charming Lydia Titus and jolly Johnstone Bennett divided the honors here last week. Miss Titus held the stage for nearly half an hour, and sang and recited and did imitations in her own peculiar way. It is a way of which the public never grows tired, and her applause and encores were numerous and well deserved. She was ably assisted at the piano by F. J. Titus. Johnstone Bennett made her reappearance after a short experience in business, presenting her successful sketch, A Quiet Evening at Home. George W. Leslie appeared in the part originally played by S. Miller Kent, who has gone back to the legitimate. Mr. Leslie was thoroughly satisfactory, and to the great improvement of the act did not insist upon reciting a long poem at the opening. The piece went with its usual briskness, and both Miss Bennett and Mr. Leslie scored big hits. There was keen rivalry between Press Eldridge and Frank Bush. They both tried their hardest to make the audiences laugh, and both succeeded admirably. Eldridge stayed on the stage nearly twice as long as Bush, but he has a more roundabout way of getting his laughs, and it takes him longer to tell a story than it does Bush, who believes in getting to the point immediately if not sooner. If the laughs were counted up they would be found to be about even. Eldridge sang a couple of good parodies on "The Bad Sea Waves," and "Take Back Your Gold," and sprang several new gags. Canfield and Carleton made their usual hit with their burlesque opera, which is always sure to keep an audience laughing. George Walton, an English comedian, made his American debut in a little farce-comedy called The New Servant. He was assisted by Helene Tiesart and Lettie Larsen. Mr. Walton, although decidedly English in method and manner, has a good idea of comedy, and managed to keep the audience amused. He is a splendid eccentric dancer, and his odd steps brought more applause than anything else in the act. Dudley Prescott imitated the noises made by all sorts of instruments and proved his right to be called "The Human Brass Band." Walter H. Ford and Frankie Francis

## A SUCCESSFUL COMEDIENNE.



MAUDE RAYMOND.

This is a picture of Maude Raymond, the bright comedienne, who recently finished a successful season with Tony Pastor's road company. Wherever the organization appeared Miss Raymond made a hit with her bright, breezy songs, which she sings in a snappy way which wins her plenty of applause and encores. Unlike most soubrettes, she can tell a story in a way which will make an audience laugh. Her imitations are excellent, and her entire act is one which is calculated to please almost any gathering of amusement seekers.

made a hit in a singing sketch which is quite out of the ordinary. Mr. Ford received special recognition, as it is well known by this time that he is the author of some of the most popular songs that have ever been sung in America—or Europe, for that matter. Lancaster and Collins tumbled about the stage with an utter disregard of the chances of getting a few broken bones. Hattie Deloro-Burns put on a novelty which she calls "The X Rays of Society." The Unique Quartette, Jones and Sutton, and the Musical Ravens were also in the bill, and the living pictures continued to attract admiration.

PLEASURE PALACE.—Hallen and Fuller's First Prize Ideals were the attraction, and their specialties were applauded by full houses. Frederick Hallen and Mollie Fuller presented their sketch, A Fair Exchange, in which the question of the up-to-date woman is treated in an amusing way. They introduced some smart repartee, pretty costumes, catchy songs and neat dancing. George Fuller Golden was seen here for the first time since he went to Europe last spring. He told several stories about his friend Casey which made the audience laugh, and sang a few snatches of song. The old story of "Comprende Pas" went as well as ever. Florence Hindley came in for her share of the applause. Her musical act is bright and very entertaining, and she was frequently rewarded with applause. Her original idea of dancing, while playing the sleigh bells, made its usual hit, and the rest of her programme was well received. The Baggessens, Carl and Sapphire, were seen for the first time here in a novel act of juggling and comedy. Mrs. Baggessen juggled deftly, while Mr. Baggessen stood around in the background and fell over things. He did a few acrobatic stunts, which were very good indeed, but it was as the juggler's assistant that he shone. It was necessary for him to hand her plates and things, and by the time the act was over the stage was covered with broken crockery. It is a very funny act, and made a hit with the children as well as with the grown folks. Tom Lewis and Charles M. Ernest presented an old fashioned minstrel farce, which they made amusing by their united efforts. Smith and Cook won a good many laughs as "The Millionaire." The act is the same as the original Smith and Cook act. Johnson, Davenport and Lorella were applauded for their amusing antics as the football players and the farmer. Hayes and Bandy did some good dancing of various kinds, and Carrie Scott showed what her idea of the typical East Side girl is. Le Clair and Lealie, in their burlesque, Cleopatra Up to Date, and Lina Pantzer, who were added attractions, succeeded in pleasing.

KOSTER AND BIAL'S.—Madge Ellis and Daisy Mayer, two American soubrettes who went abroad several months ago, made their American reappearance here last week. Miss Ellis displayed a stunning lot of new costumes, making a complete change, from shoes to hat, for each song. All of her songs are new on this side of the water, but none of them are as good as the ones she used to sing before she went away. "The Girl Who Used to Faint" is an odd ditty, but suffered from an overplus of English humor. Her other songs were "Don't Try," "Goosey Kiss Poosie" and "The Tailor's Daughter." Miss Ellis was suffering from nervousness on Monday night, but after that she was able to put more life into her work, and made a very favorable impression. There is one good thing about her and that is that she has not acquired an English accent during her stay abroad. Daisy Mayer appeared without her pikaninnies, as Anna Held has cornered the market on small coons, and undertook to entertain the audience all alone. She appeared first in a pretty dress and in white face and sang a little opening song. After a short wait she reappeared in cork dressed as a darky boy. The house was darkened. She gave an imitation of Eugene Stratton singing "Little Dolly Daydream." Miss



VAUDEVILLE.

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# MARY NORMAN



Sensation in Vaudeville. America's Most Celebrated Lady Monologist. Originator of Society Caricatures, Introducing Girls of New York, Boston, Chicago, Philadelphia, Atlanta and San Francisco. A Brilliant Triumph Wherever She Appears.

Mary Norman's impersonations are vivid as Chere's. Her style is definitely her own and what dramatic theme and construction knit together in her every sketch are entirely from her own brain. She is a forced and brilliant writer, with marvelous command of language and that rare gift among women, a keen sense of humor. She is alive with sparkling, unusual satire, is a perpetual good humor and so magnetic that in her train of admirers is every fashionable man of her acquaintance and all good women happy enough to know her. Decidedly the best thing in town. The brightest, love-

liest, brainiest woman on the stage. —*Amey Leslie, Chicago News.*

A prominent favorite was Mary Norman, whose monologue is one of the brightest bits of work seen on the stage. —*New York Clipper, June 28, 1897.*

To find a woman with a genuine sense of humor is to make a rare discovery. To discover one who has an admirable gift of mimicry is to make an uncommon find. And when one appears, best with the fetching combination of both talents, with intellectual keenness, good looks, youth, horse sense, and common everyday goodness

thrown in, it is eminently proper that this discovery should be chronicled. Such a woman is Mary Norman, who has made herself famous on the vaudeville stage. —*Chicago Tribune.*

Every other person I meet goes into raptures about Mary Norman, and the name of her feminine admirers—the hardest for a woman to get and the best to make—is legion. —*Chicago Chronicle (Hepburn, Jones).*

The monologue given by Mary Norman is the best work of this sort to which we have listened. —*New York Daily Telegraph, Chicago.*

Mary Norman, the cleverest of character imitators, was the bright particular star. Her impersonations were a revelation. —*Cincinnati Enquirer.*

Mary Norman—one has never listened to a more amusing and more delicately refined monologue than that given by her. Her individual imitations are skilled in the extreme. —*Pittsburg Dispatch.*

Mary Norman is a vaudeville artist in a class by herself. A tall, slender girl, with an intelligent, high-bred face. Her opening sentences are captivating. She wins her audience first by her abundant magnetism. —*St. Louis Republic.*

## THE HURRICANE HIT OF VAUDEVILLE!

"Impossible to Hear the Final Words with the Screams!"

SIGNAL, EXTRAORDINARY AND ALTOGETHER UNPRECEDENTED TRIUMPH OF THE GREAT CHARACTER COMEDIAN.

## ODELL WILLIAMS

Greeted with Hysterical Laughter and Salvoes of Applause by Multitudinous Audiences at KEITH'S THEATRE, Boston, in the Excruciatingly Comical Sketch called

THE JUDGE. "A Veritable Convulsion Worker."

DUE AT KEITH'S, NEW YORK, NEXT WEEK.

All communications to

JOHN W. HAMILTON,

210 W. 114th Street, New York.

"THIS IS ONE OF THE FEW THINGS THAT CAN REPEAT!"

Mayer's voice is not very strong, and she could not do full justice to the song. Nevertheless her singing of it made quite a pleasing impression. She finished with a neat sand jig. Juan A. Calcedo was warmly welcomed, and went through his wire act in his old form. He was enthusiastically applauded for his execution of many difficult and daring feats, especially the one in which he turns somersaults without using a pole, and wearing heavy boots with long spurs. Anna Held continued to sing "I Want Dem Presents Back," assisted by her "animated music sheet." Albert L. Guille made a pronounced hit with his two tenor solos. He received more applause than any one on the bill except Anna Held. Alice Atherton sang her laughing song for the last time and Mlle. Bombello and the De Kock Troupe continued to present their specialties. The Faust ballet finished its engagement. Max Gabriel's orchestra was heard in several pleasing selections.

**HARLEM MUSIC HALL.**—Allie Gilbert presented another form of the "animated chorus" epidemic. She sang "My Coal Black Lady," with a drop-curtain representing a watermelon patch, the heads of the eighteen "coons" who formed the chorus appearing through the melons. It was an effective picture and made a big hit. Miss Gilbert sings with spirit, and is most pleasing to look upon. James Thornton enjoyed his never-failing success. J. K. Emmet, assisted by Anna Mortland, gave a Honeymoon in a Harlem Flat, which the house appreciated keenly, it being a familiar scene to many. Delmore and Lee did a sensational acrobatic act on a revolving ladder. It is about as daring as anything on the stage. Hodges and Launchmore did their unsurpassed dancing and singing act. Ed Latell, the musical comedian, just suited the house, and he had to work overtime. Barnes and Slason were pleasing in George M. Cohan's sketch. A Theatrical Agent. Smith O'Brien had some good stories to tell. Judge and Walton, acrobatic comedians, were well received.

### AN INTERESTING MATTER.

The following letter from Lew Dockstader, in reference to Anna Held's "animated music sheet," will interest a great many people: To the Editor of The Dramatic Mirror:

Having noticed in a recent issue of your valuable paper an advertisement calling attention to the Animated Music Sheet, and also a warning by Anna Held and her manager, Mr. Ziegfeld, to the effect that the above-named novelty (?) had been duly copyrighted and protected according to law, I desire to state that the Animated Music Sheet is not a novelty, as I produced it for the first time on any stage during the season of 1887-'88 at Lew Dockstader's Theatre, now called the Jonah. It was performed by my company, and produced under the title of the Musical Blizzard.

It remained a prominent feature of the performance all that season, and was produced the following season on the road in the principal cities, which is proof positive that it was an artistic as well as a financial success. A number of organizations copied and produced it throughout the country. The Musical Blizzard was advertised by special lithographs in the shape of a twenty-eight sheet stand and a one-sheet lithograph, picturing the staff of music, the notes being represented by the heads of negroes. I have still in my possession hundreds of press notices commenting favorably upon the production as a meritorious novelty.

The Musical Blizzard was never copyrighted or patented by me, and is therefore public property, and while I have no objection to Miss Held or any one else producing it, still I would like the matter righted in the eyes of the public, as I intend producing it myself next week at Weber and Fields' Music Hall.

In conclusion, allow me to state that I do not accuse Miss Held or her manager of piracy or of trying to take credit from where it belongs, but believe they have been erroneously informed in this matter. Your obedient servant,

LEW DOCKSTADER.

The idea for the "animated music sheet" was brought all the way from far Australia by Melville Stoltz, who gave it to Mr. Ziegfeld. From various sources it has been learned that this idea has been utilized for many years in country towns at Sunday school entertainments. Full directions for its production are printed in "The Girls' Own Book," one of those compendiums which contain all sorts of information, from how to sew on a button to suggestions as to how an evening party should be entertained. It is more than likely that the idea was used many years before Mr. Dockstader produced it.

### PATRICE'S PLANS.

Popular Patrice, whose artistic and dainty work in A New Year's Dream has won for her a place in the front row of vaudeville headliners, will close her successful eight weeks' tour of the Castle-Hopkins' circuit next week at the Grand Opera House in Chicago. She will leave at once for San Francisco, carrying her two assistants and the big gold frame that has become so familiar to Eastern theatres. She will open at the Orpheum Jan. 3, and her contract with Gustave Walter is for five weeks on the Orpheum circuit. The selection of this star

and her sketch for the Orpheum circuit is significant and flattering for Patrice, as the quieter order of pieces have hitherto not been well received in those houses. There is little doubt, however, that Patrice will win on her merits in 'Frisco. She will come back to New York directly after her California engagement, and will arrive here in time to open a lengthy Eastern tour Feb. 21 at the Pleasure Palace, which will bring her up to June. During March or April she will produce her new spectacular playlet, The Genii of the Vase, for the first time on any stage. At present Patrice is seriously considering a handsome offer for Australia in the Rickards circuit of theatres.

### RECEIVER APPOINTED FOR OLYMPIA.

Andrew Freedman was appointed by Judge Andrews, of the Supreme Court, on Dec. 11 as receiver of Olympia, on the application of the New York Life Insurance company, which holds a mortgage of \$900,000 on the property. The interest, water rates and taxes unpaid amount to about \$57,000. Mr. Hammerstein says that the appointment of Mr. Freedman was an amicable arrangement agreed to by him. Mr. Hammerstein has still a great deal of faith in his enterprise, and will soon perfect his plans for its reopening. It is said that Sam Bernard has made an offer to lease the theatre part, which he would run on the lines which have made Weber and Fields successful.

### MADGE AND MARIE.

Madge Ellis, who made her reappearance last week at Koster and Bial's, has many very pleasant things to say of her English experiences. She says that no fairer or more impartial audiences are to be found anywhere than in England. Referring to Marie Lloyd, she says that the latter is an absolute idol with London music hall audiences, a position she has attained by years of hard work. Upon the much discussed question of Marie's age, Miss Ellis says that those who know Marie from infancy say she is about twenty-seven. Miss Ellis was on the best of terms with Miss Lloyd, who, she says, is one of the best tempered and best-hearted women in England.

### ODELL WILLIAMS' HIT.

The well-known character comedian, Odell Williams, has been tempted by large inducements to appear on the vaudeville stage, and last week made his debut at Keith's Theatre, Boston. His success was not alone gratifying; it was, according to the Boston critics, altogether unusually emphatic. His sketch, The Judge, by William Gill, was written expressly to suit his unctuous method and peculiar capabilities as a fun-maker. Mr. Williams appears at Keith's, this city, next week. His clever work as Squire Tucker in Alabama and in Denman Thompson's role in The Old Homestead is duplicated in The Judge.

### IKE ROSE'S PLANS.

Ike Rose will sever his connection with Gus Hill's enterprises at the end of this season, after ten years' faithful service with the great club-swinging and manager. Early next Spring Mr. Rose and his wife, Saharet, the dancer, will sail for Europe and Mr. Rose will devote himself to the task of looking after Saharet's interests. During June, July and August she will dance at the Palace, London; September and October at the Folies Bergeres, Paris; November, December and January at the Winter Garden, Berlin; February in Leipzig, March in Cologne, and April in Vienna. Mr. and Mrs. Rose will probably remain abroad for two years.

### NEW SKETCHES BY LEE.

Kenneth Lee has been commissioned to write a new sketch for Clara Morris, and another for Johnstone Bennett, in which she can appear on Sunday evenings, as A Quiet Evening at Home cannot be used on account of the changes of

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### Dudes of the Tenderloin!

## B. BARRON GRACIE AND REYNOLDS LEW

En route with CORINNE, AN AMERICAN BEAUTY Co., doing specialty and playing Lord Olgie Prettybird and Tommy Tucker. A BIG SUCCESS.

## THE LYCEUM COMEDY FOUR

A. B. LAKE, Manager.

Presenting W. DE WAGSTAFF'S Farcical Sketch.

## THE YELLOW SQUIB

Ready to accept engagements in first-class Vaudeville houses. For open time address MR. EMIL STODART, 39 W. 28th St., N. Y.

## EDWARD MCWADE—MARGARET MAY

IN A MATRIMONIAL BLIZZARD,

One of the best sketches ever presented in vaudeville. —*Dramatic Mirror.* Address 128 LEXINGTON AVE., N. Y.

## SEYMOUR and EMILIE HOWE--EDWARDS

Eccentric Singing and Dancing Comedian.

Mezzo-Contralto, Monologist.

Permanent address, MIRROR office.

## GERALDINE ALLEN---CARRIE LEE STOYLE

IN VAUDEVILLE.

Presenting TWO WOMEN WHO DARED, by Robert Stodart, Esq.

CASIO THEATRE, Fall River, Holiday Week. TONY PASTORIS, Jan. 24.

Direction ROBERT GRACIE, 66 West 33d St., New York.

costume. Mr. Lee has also been retained by a syndicate to write a little play founded on Mrs. Florence Maybrick's case.

### A SUIT SETTLED.

The \$15,000 damage suit brought by Horace Dumars, inventor and patentee of the duplex stage, against F. F. Proctor, has been withdrawn, and the matter has been settled to the mutual satisfaction of the contending parties. The controversy arose over the use of the double stage at the Pleasure Palace, New York, and in the settlement Mr. Proctor takes a perpetual license for the use of Dumars' patent at this theatre. The matter has been in litigation for over a year past. The MIRROR gave a full description of the duplex stage several years ago.

### FLORRIE WEST IN LIVERPOOL.

Florrie West, the bright soubrette, who is equally popular on both sides of the ocean, arrived in Liverpool by the *Majestic* on Dec. 1, and immediately began rehearsing the title-role in Robinson Crusoe, which is to be the pantomime production at the Court Theatre, Liverpool. Miss West was engaged for this production several months ago.

## MR. KENNETH LEE

Author of the successful burlesque, THE CLAD HAND

Burlesques, farces, sketches, etc., written to order. Special writer for Miss Clara Morris, Mr. and Mrs. Sidney Drew, and the majority of the leading vaudeville stars here and in England. London Agent, AL SOUTHERLAND, 110 St. Martin's Lane. Address MIRROR office.

## C. GARVIN GILMAINE

SUCCESS IN VAUDEVILLE.

Endorsed by the Press. N. Y. World says: C. Garvin Gilmaine, a very clever mimic, giving imitations of actors past and present, and does his work remarkably well. —Dec. 7, 1897.

Address Robert Gracie, 66 W. 33d Street, OF DRAMATIC MIRROR.

AT LIBERTY. Neil-THE LITCHFIELDS-Stella For Farce-comedy, Drama or Vaudeville. High class specialties. Address 21 Huber St., Newark, N. J.

## RICHARD PITROT

World's Greatest Character Delineator.



## VAUDEVILLE.

## TONY PASTOR'S THEATRE.

Miss Pearl Andrews produced her new act here with colored boys and girls and made a very fine success. The act is one I can heartily recommend.

New York, Dec. 11, '97. [Signed] TONY PASTOR.

In her Latest and Greatest Success: Imitations of the Famous Conductors of the World, a la Frogoli. AN IMMENSE HIT. An artistic Coon finish, in which Miss Andrews impersonates an old

## VAUDEVILLE.

## AN UNPRECEDENTED HIT!

# Pearl Andrews

## VAUDEVILLE.

## VAUDEVILLE.

## BROOKLYN MUSIC HALL.

To Managers: Highest praise should be accorded to Miss Pearl Andrews, who has played two engagements at the house, with satisfactory results on the stage and the box-office. Her new act, Imitating Frogoli, was met with great favor at every performance. Her Blackberry Contingent made an immense hit. Respectfully,  
BROOKLYN, Dec. 4, 1897. L. HOWARD, Manager.

That clever mimic, Pearl Andrews, made a great big hit at the Brooklyn Music Hall last night. She added two new bits which caused an uproar and will be very likely to take her back through the big hits. One of these is an imitation of Frogoli, in his imitations of great conductors. Miss Andrews is very like Frogoli in the first part of the sketch and far more like Sousa and Seidl than the Italian ever was, because she knows their ways better. She closed with a plantation sketch in which she employs a band of colored singers and dancers, called her "blackberry contingent" and herself impersonates an old and firm darky. The band is funny and

lively, and Miss Andrews is convincing. The sketch was received with volleys of applause and finally, after half a dozen recalls, the chorus sang a song behind the curtain. —Brooklyn Eagle, Nov. 24.

Miss Pearl Andrews, charming of figure and face, made a decided hit with the audience in her imitations and proved herself an artist. As Frogoli, the leading conductor of the world, the make-up was so cleverly and quickly performed that the audience were delighted. —Brooklyn Citizen, Nov. 24.

Pearl Andrews, the imitable imitator of well-known vaudiville performers, caught on with imitations of celebrated musical conductors, a new taking feature. Her imitations of Seidl, Sousa, and Hammerstein, were true to the life. —Brooklyn Times, Nov. 24.

The second notable on the list is Pearl Andrews, whose mimicry soon brought its reward, and her act finished pleasingly with a Southern darky impersonation, which was augmented by several "really" darkies. Miss Andrews is undeniably a hard worker, and leaves nothing undone to make her mimicry effective. —N. Y. Clipper, Dec. 4.

Pearl Andrews put on her new act for the first time down town, and it scored a big hit, of Frogoli as the orchestra leader. While she was making her change for this impersonation the audience was entertained by the antics of some very clever young darkies. Miss Andrews finally appeared as the typical old Southern negro, and sang "My Old Kentucky Home." Her make-up was simply perfect, and considering the short space of time in which she had to do it, it was really remarkable. The finish of the act was artistically done, and on the whole it made a very pleasing impression. —Dramatic Mirror, Dec. 11.

## A BIG TRIO.

Those three sterling old favorites, Annie Yeaman, Johnnie Wild, and Dan Collyer, have joined hands with a view to entering the vaudiville field, in an up-to-date sketch which will give them all a chance to show their talents to advantage. All three of them were members of the old Harrigan company in its palmiest days, and they are still in the prime of their fun-making powers. They will make their first appearance together at Proctor's Twenty-third street early in January, in a sketch of New York life written for them by Edward W. Townsend, author of Chimmie Fadden.

## THE ANTI-PAPER IDEA.

Harry Morris is the president of the Traveling Vaudiville Managers' Association and principal promoter of the idea of doing away with window lithographs. The Twentieth Century Maids, Morris' company, played an engagement at the Star Theatre, Cleveland, O., last week. Drew and Campbell, the managers of the Star, decided to give the idea its initial trial, and the result is said to have been discouraging. Morris, in addition to getting along without lithographs, it is said, does not propose to use the advertising columns of the daily, weekly or Sunday newspapers.

## MORE IMPROVEMENTS AT KEITH'S.

Manager Fynes never tires of making improvements at Keith's Union Square Theatre. The latest is an elaborate drop-curtain, which was shown for the first time last week. It represents the interior of a finely furnished drawing-room, with a glimpse of a conservatory in the background. It was painted by E. Van Achteman, of New York. The scenery at Keith's is a special feature, and some of the latest are as elaborate and complete as any ever shown in the best Broadway houses.

## VAUDEVILLE JOTTINGS.

Lizzie Evans and Harry Mills have been meeting with success in vaudiville. Last week they were at the Bijou, in Philadelphia.

Ada Deaves comes in from her home in New Rochelle every day on business relating to a proposed tour of the vaudiville houses in a sketch called "Mental Marvel." She is looking for a good comedian to support her in the sketch.

Lydia Barry has left her father's Rising Generation co., and has joined forces with George Felix. They will appear in a sketch.

Press Eldridge was mentioned in last week's Mission as "Commander in Chief of the Army of Fun." This, of course, was a typewriter's error. It should have been "The Army of Fun."

Rawson and June, who are at the Pleasure Palace this week, will sail shortly for London, where they are booked for an engagement.

Alice Raymond and John Kurkamp have joined hands. They are at Keith's Union Square this week.

The Cat and the Cherub has been cut down for vaudiville purposes to twenty-five minutes. It is being presented at Proctor's this week.

Master Lavender Richardson, the four-year-old "mental marvel," has proven a big card at the Zoo, in Boston.

The Merry Nosses will tour the Keith circuit in January.

The Bagmen, who are with Hallen and Fuller's co., have been booked for London by "Manny" Warner.

The Three Devenes have booked another return date at Lothrop's Grand Theatre, Boston. This makes their fourth week at "the Hub" within three months. They now appear in evening dress and have decided to wear this costume in future.

Sydney Grant and Miss Norton were specially engaged at Keith's, Boston, last week, and they opened on Tuesday for the balance of the week.

Seymour Howe has protected by copyright the articles used in the performance of his tricks in the new comedy act, My Uncle's Visit. His latest addition is a device by which a profile likeness of Emilie Edwards appears on a blank surface while she is singing a song. They are meeting with their usual success in Worcester this week and will play in Brooklyn next week.

Arthur Evans has resigned from the Ullie Akersstrom co. and will combine with Joseph A. Quigley, the newsboy tenor. They are having a sketch written for them in which they will introduce their songs. The partnership begins Dec. 21.

Caryl Wilbur has made an emphatic hit in Cincinnati, Chicago and St. Louis in support of Lillian Burkhardt. The managers and public have expressed their approval of his work, and in no uncertain way. Miss Burkhardt is to be congratulated on her continued success, to which Mr. Wilbur has contributed materially.

The Meeker and Mack Comedy Trio are with Sherman and Morrissey's Cyrene Vaudiville co., which is touring the Fenway circuit; also doing a principal leading act in a Jay Circus.

The front page of the Boston Home Journal of Dec. 4 contains a splendid likeness of B. F. Keith. A very interesting biography of the continuous king appears in the same issue.

Another big concert was given at Koster and Bial's on Sunday evening last. Max Gabriel's orchestra, Anna Field, Midge Ellis, A. L. Guille, and Alice Atherton furnished the entertainment.

Gerald Griffin has reconsidered his decision to leave the Castilians, and will remain with them for a few weeks longer.

Herbert Cawthorn and Sue Forrester made a big hit at Keith's Boston Theatre last week. They received many number of flattering press notices, of which the following from the Boston Post is a fair sample: "Miss Forrester is a typical 'Bridget' in appearance, and the best female singer of 'coon' songs who has ever been heard at Keith's. She has a good voice, a genuine darky dialect and an un-

son personality, three qualifications for this special line of entertainment not possessed by any other woman in the variety. The team is making a great hit."

Maximilian Unger, who is called "the strongest boy in the world," gave an exhibition of his powers before an invited audience at the Third Avenue Theatre on Thursday afternoon last. He did some remarkable tricks. "Dobe" Harley has charge of his business affairs.

M. Rudinoff, the French mimic, arrived in New York last week. He began a tour of the Keith circuit yesterday at the Union Square.

Hilda Thomas received an ovation at the smoker given by the Pittsburg Club on Dec. 10. This club is the most exclusive one in Pittsburg.

Lydia Titus will shortly add to her repertoire a new waltz song called "Norie Malone," written by Max S. Witt and Maurice E. McLoughlin.

T. Nelson Downs has been engaged for the Keith circuit. He is said to be remarkably clever in the juggling and palming of coins. He uses no other apparatus and can keep an audience interested for nearly half an hour.

Canfield and Carleton will join Hyde's Comedians on Jan. 18, 1898, for the balance of the season. They will also travel with the same co. next season.

T. J. Farron, who is at Proctor's this week, says that he and his old partner, Bacter, will be seen together in a new play next season.

Milo, the dancer, is one of the features of the bill at Gilmore's new theatre, Springfield, Mass. This week. She will open with Hopkins' Trans-Oceanic Star Specialty co. Dec. 20 at Montreal for the season.

Mr. and Mrs. William Robyns have made a distinct hit in vaudiville with their sketch Counsel for the Defense, and will remain in that branch of the profession all season. They have been especially successful at the Gilmore in Springfield, Mass., at the Howard in Boston, and at the Bijou in Worcester. Manager Offer, of the last-named house, says the sketch is the best of its kind he has played so far.

Bessie Clayton made her first appearance at Weber and Field's last week as an added attraction with Fousse Cafe.

The Mimic Four, who are making a big hit on the Castle-Hopkins' Circuit, will join hands with John Kernell and star jointly with him in a farce-comedy next season. The success made by these young men during the past two seasons is an indication that they will be equally fortunate in the future.

Elvis Cruz Sealbrooke was among the performers at the concert at the Star Theatre on Sunday evening last.

Auguste Van Biene seems determined to make hay while the sun is in good working order. He is playing at the Harlem Music Hall and also at Hyde and Schumann's in Brooklyn this week. It is a long jump from Harlem to the other side of the bridge, and Herr Van Biene will have a good chance to study the city from the windows of the elevated road.

Gertrude Mansfield, who is a member of Weber and Field's Stock co. for the season, sung in the olio last week. She had a very severe cold, and consequently sang only two songs at each performance.

W. J. Gilmore, of Philadelphia, was in New York last week. It is rumored that he is conducting negotiations for the control of Olympia.

One of the Meers Sisters met with a slight accident one day last week at Doris' Circus. It did not interfere with her work.

Jessie, the bareback riding monkey, which was to have been at the Pleasure Palace this week, will remain at Doris' Winter Circus for three weeks longer.

Harold Hartnell was reported yesterday to have left Francesca Redding.

Nettie De Coursey joined the Twentieth Century Maids at Cleveland, O., Dec. 4.

The Metropolitan Entertainers, under the management of Richard Hume, opened this week at Alexandria, Va. The co. includes Gilmore and Bashell, Murphy and Drew, Fredo and Dale, Miss Bessie Newbold, Miss Ada Clinton, Ben W. Emerson, Dick Bume, Professor Harland, W. J. Gibbons, and Joseph Dean.

Earle Remington has finished some new songs. They are "Tell Your Troubles to Me," "Ain't You Comin' Round to See Me Any More," and "Mad Knuff o' Bluffin' Mistah Rowdy Coon." Bines and Remington have a new act in preparation, which they expect will make a bigger hit than anything they have done before.

C. Garvin Germaine, a comedian who has been successful in other cities, made his New York debut last week at Tony Pastor's with considerable success.

Allie Gilbert was not interfered with in the presentation of her idea of the animated chorus at the Harlem Music Hall last week. She was probably disappointed because she did not have a batch of injunctions served on her.

## VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—In the successful run of the beautiful "Visions of Art" at Hopkins continues the merited popularity of one of the most delightful features ever introduced at this resort, and by adopting a system of changing the subjects and introducing new and wonderful combinations of natural and artificial beauty the possibility of monotony is entirely precluded. The stock co. presents a carefully prepared revival of Passion's Slave. An attraction of more than ordinary importance heads the vaudiville bill in the marvelous performance of Professor Leonidas trained cats and the return engagement of Mary Norman, one of the most delightful of character impersonators, whose performance bears the stamp of refinement and merit. The Mimic Four deserve the many encores accorded them: Billy Carter, Miles and Ireland, May Estelle Belmont and an otherwise well arranged bill finishes out the list of entertainers.

Haymarket: Sam Devere has a big attraction. Besides Devere's co. Manager Jay Rial has supplied additional talent to fill out a continuous programme. The Consolidated co. includes Les Glissandos, Parker's Dog Circus, Leonard and Bernard, Walter J. Talbot, Johnson and Dean, Mildred De Grey, Rice Brothers, Kathryn Palmer, Byron and Langdon, Pearl Haight, Cooper and Woodthorp, May Evans, Carosello Sisters, Meany and Lenora, and genial Sam Devere.

Olympic: Manager George Castle always has a strong co. on the boards of this pretty theatre, and this week is not an exception to the rule. The Edley Family head the bill and they are among the cleverest of acrobats. Isabelle Urquhart in In Durance Ville is also featured. The others are those good old-timers, Billy Rice and E. M. Hall, the Four Luciers,

Banks Winter, Mathews and Harris, Harry Thompson, the Grams, Arcaria Sisters, Josephine Gassman, Mayo Brothers, Mabel Cassidy, Le Claire and Hayes, and William De Boe.

Chicago Opera House: An exceptionally good co. is the current attraction. Jessamine Rodgers and Frederick Rock present a well arranged dramatic sketch. They are great favorites in Chicago, their work being most pleasing when they were members of Hopkins' stock co. The balance of the programme includes Richard Harlow, Kitty Mills, Connors and Dunn, Ching Chung, Budworth and Brimmer, Harry Armstrong, Melrose Brothers, Charles Diamond, Hall and Staley, Flakowski, Frank Lawton, Lizzie and Ed Daly, Van Auker, McFee and Hill, and Paulo and Dik.

Alhambra: John W. Kham's Octoroons opened to great business. The performance is decidedly good this season and is another specimen of Will H. Barry's capable booking. Mr. and Mrs. Tom McIntosh, Madam Flower (the Bronze Melba), Fred J. Piper, Frank and Edward Mallory, Madam Hyera, and others have delightful specialties.

Schiller: Tom Nawn and his talented wife are making an excellent impression in Opie Read's play, Shanty Town. The Rileys are also with the co.

The Zoo: Manager Frank Bostock is giving Chicagoans a style of entertainment that reflects credit on his judgment. The Zoo is just the place to go and be entertained in a very novel way. Mile. Pianka is daring in the management of a den containing some fierce lions, M. Chateau, Louis Canace and others contribute in a most interesting manner. Business is good and the show deserves it.

Sam T. Jack's Opera House: Good business and a well organized co. of gay burlesquers is the state of affairs at this house.

Clifford's Gaiety: A long list of vaudiville and burlesque people appear in very well arranged programme this week.

Imperial: After a week of fairly good business Manager Epstein offers another bill similar to that of last week.

Clifford's Savor: A number of good burlesquers and vaudivillers present a combination bill this week that is enjoyable.

Notes: It is always pleasant to review something new on the vaudiville stage, and the subject this week is the Mimic Four. When they made their initial appearance about two years ago it was in a satire on Triby. They have now completely changed their sketch and it deserves a special line.

Arthur L. Brock, James A. Horan, William Van Duzer, and Paul P. Nicholson, Jr., make up the quartette, and their work is finished, artistic and enjoyable.

BOSTON, MASS.—They are preparing for Christmas at Keith's now, and the little folks are especially remembered by the holiday pictures on the lithograph. Charles Stedman is the dramatic attraction this week, presenting One Touch of Nature, supported by Louis McGowan, J. Frank Westgate, and Marie Falls. The other attractions in the splendid bill are George Fuller Golden, Lina Pantzer, the Northern Troupe, the Bagmen, George Thatcher and Ed. Harlow, George Evans, the Angela Sisters, Johnson, Davenport and Lovell, Anabel Barber, Morton and Elliott, Loro and Page, Racket Brothers, Review Comedy Quartet, Bertha Wagner, Carlin and Clark, Mattie and Pat Rooney, and Joe Goetz. For next week they are advertising the novelty of an animated song sheet, and say that the singer will be one of the best female vocalists in the country. I wonder who she can be.

Prosperity of the most prosperous kind is the rule of the day at the Palace, and everything at that house is as neat as if the house had just opened. George C. Francis, who is now in the position of business manager there, is an old hand at the right place and the result is apparent. This week the attractions are the Casino Burlesquers, who present in their olio the Mellini dancers from the London Alhambra, Jeanette Elliott, Louise Carver and Pauline Black, Robetta and Doretta, Herworth and Stockholm, Edwards and Conley, Harry Thompson and Annie Carter.

At the Lyceum this week there is a novelty in the shape of a mid-week change of bill. Dashing Fannie Everett and her associates of the City Club are the attraction, and after opening in Madame May's First Night and The Countryman's Dream they will change for the last of the engagement to The Gay Girls at Monte Carlo and Mr. Paris at Niagara. In the olio are Lew Palmer, Leslie and Fulton, Di and Kattie Kummis, Anna Lomborg, Conroy and McFarland, Mame Burton, and Baker and St. John, to say nothing of living pictures galore.

In addition to the performances of The Boy Tramp, in which Joseph De Grasse plays the leading character, at the Grand there is an olio headed by James M. Hall and including Derenda and Brown, Alfred Anderson, the Flemings, Phoenix and Gates, Dan Connell, Harris and Pearlatia, and Grady and Powers.

In the vaudiville bill at Austin and Stone's this week appear Zorros, Delmore and Kennette, Bench and Kennedy, Danny Mann, Al and Mame Anderson, the Imperial Japonais, Hallman and Mack, Byron and Blanche, Joe Fox, Le Barr and Master Freddie, Otto Kemper, the Sisters Conway, Rose Costello, and Flo and Ida Dagmar.

At the Zoo the star attractions are Great Peter the Small and the Orissa Twin Sisters, but there remain the veiled showman and Lavender Thompson, and later in the week they are going to have an indoor balloon ascension.

For the Aquarium this week the vaudiville attractions are Tom Crowley, Toby Lyons, Lizzie and Josh Horrook, Susie and Marie Payne, Alfred Anderson, Blanche Fernandez, and Wallace's bioscope.

At the Howard Athenaeum the combination of the week is Flynn and Sheridan's Big Sensation Burlesque co., which includes in its olio Marion and Pearl, the Golden Gate Quartet, Bobee and Costes, Mame Dillon and Flossie Hughes. The who will have a new act when she returns to Boston: Ritchie and Ritchie, Gorman and West, the Ricketts, Tommy Hayes, Neil Matthews, Professor Schlam, John Murtha, Mr. and Mrs. Harry Payne, Moran and Wesley, and Robert T. Tyrrell.

B. F. Keith has won an unquestioned victory in the suit brought by N. P. Hamlen, Jr., in connection with the Tremont Street front of Keith's superb house. Mr. Hamlen owns an estate adjoining that of Mr. Keith, and contended that the latter had no right to occupy as much space on the sidewalk as he had taken. The land comprising both lots was originally owned by the town of Boston and was first sold during the latter part of the last century.

The Court does not find that in the deeds from the town there was any restriction which would require the owners of buildings on the lots to put them any number of feet back from the street.

The decision applies to all the lots on the easterly side of Tremont Street between Mason Street and West Street.

Stanley Whiting, who made the hit of last week at Keith's, was the guest of honor at a banquet given by the Duty Club, of the Roscoe Midgets' co., at Lowell, 8. Mr. Whiting went up after the performance and was met at the station by a brass band and other enthusiasm.

One of the unpleasing surprises of last week was the arrest of John J. Gartland, Jr., formerly treasurer of the Palace and Representative-elect. He

## W. DeWAGSTAFFE

PLAYS AND VAUDEVILLE SKETCHES WRITTEN TO ORDER.

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was charged with the larceny of more than \$1,200 from Frank W. Dunn, the manager of the house. The charge is that the money was spent in electioneering expenses. The arrest caused considerable shock, for Mr. Gartland was very popular in the theatrical circles here.

JAY BERTON.

PHILADELPHIA, PA.—Gilmore's Auditorium with Donnelly and Girard in The Gezer, Burt Haverly and Laura Bigger in A Railroad Ticket, and this week return engagement of John and Emma Ray in A Hot Old Time, proves that any good attraction is always sure of profitable returns. The Rays are an immense card and certainly give a pleasing entertainment. They play a week at the People's Jan. 1.

An enjoyable bill presented at the Bijou consisted of Lizzie Evans and Harry Mills in A Strange Catastrophe, the Adolph Trio, the Blackstone Quartette, T. N. Downs, Ryan and Richfield, the biograph, the Musical Ravens, Adolman and Lowe, William H. Windom, Willett and Thorne Comedy co., Eckert and Berg, W. W. Ellis, the California Trio, and W. Rosaire; patronage, capacity at every performance. It is always a pleasure to visit this model house.

Fred Rider's new Night Owl, a talented organization, holds the week at the popular Treadwell, the features are the Sisters Leon, Lew H. Carroll, Bobby Ralston, Bicknell, May Clark Van Osten, Florence Trapp, Charles Falke, Annie Yole, Ollie Atherton; the scenery and mechanical effects are very pretty; it is certainly a high-grade organization, deserving the large patronage extended it. Moulin Rouge 20.

May Howard's Extravaganza co., always welcome, is at the Lyceum, greeted with usual large business, in a lively programme.

The Kensington Theatre has The City Sports, with the Irwin Brothers' show for the first time.

J. F. KERNBERGER.

JERSEY CITY, N. J.—Abbe Levitt's Bents-Santley Burlesque co. came to the Bon Ton Theatre for a big business and gave satisfaction; the costuming is gorgeous; hits are made by Nellie Burt, Lawson and Ward; other acts are by Lottie Elliott, Joseph J. Sullivan, Fisher and Crowell, Sisters Engstrom, Harry S. Marion, Frances Namon, and Tyrene and Evalyne; this is one of the best co. that has visited in this season. The Gay Masqueraders 14-18. Anti's Monarchs 20-25.

Den A. Kiley, treasurer of Levitt's Bents-Santley co., has a number of friends in this city and received a number of visitors during the week.

Mrs. Frank Cotton, professionally known as Rosina, made an impression, who has been ill at her home in this city for two weeks, is recovering.

Appearing at the American Legion of Honor stage were Horace Golden, Irene Franklin, Stinson and Merton, Rosalie, Conroy and McDonald, Smith O'Brien, and McMahon and King.

Minnie Cline, a niece of Margaret, joined the Bents-Santley co. here. A. Carr Webb (Mrs. Joseph J. Sullivan) will retire from the co. shortly to play the leading role in a domestic drama at home.

John Barrett, stage-manager of the Bon Ton Theatre, has joined the T. M. A. of Newark.

ALGER C. SMITH.

WASHINGTON, D. C.—Gus Hill's Vanity Fair Burlesque co. is the attraction this week at the Lyceum, opening the engagement to a large and well pleased audience. Vanity Fair is a burlesque replete with pleasing surprises. In the clever co. are Hanley and Jarvis, Dore Monon, Weston Sisters, Mitchell and Jess, Shevett and Newell, Fannie Vedder, Mahr Sisters, Bessie Stanton, Marguerite Tedder, Annie Newell, Lena Convis, and Nellie Berwick. Sam Devere's co. is the attraction Christmas week.

The Bijou Family Theatre presents this week as the drawing card Harry W. Simon's Extravaganza co., headed by Jennie Yeaman, presenting After 12 P. M. The co. include such capable entertainers as Etta Albion, Julia Melrose, Ida Howell, Putnam Sisters, Bigger and Dreyer, Brilliant Quartet, Deveau and Deveau, Fulton Brothers, and Jack Hamilton.

JOHN T. WARREN.

PROVIDENCE, R. I.—At the Olympic, 6-11, H. W. Williams' Own co. presented a programme which was excellent in every respect; Clifford and Huth and Simclair and Simclair were well known and much liked here, headed the bill, and were new to the city; Smith and Fuller gave a novel musical; Charles Case made a hit with his monologue, Fisher and Carroll had an Irish sketch that pleased, and Dixon, Bowers and Dixon, and Fields and Salina were good; The Irish Tenement closed the entertainment; business good. Russell Brothers' Comedians 13-18.

Mineo's City Club did a good business at the Westminster 6-11; prominent in the co. were Fannie Everett, Carrie Fulton, Bert Leslie, Conroy and McFarland, Mame Burton, Dick and Kattie Kummis, Lew Palmer, Anna Lomborg, Baker and St. John, and the French Sisters. White Crook, in conjunction with Gus Williams, 13-18.

H. C. RIPLEY.

MILWAUKEE, WIS.—Sam T. Jack's Forty Thieves co. drew overflowing houses at the Academy 5. The olio consists of Belle Wilton, Al Fields, Blanch Brogan, Robinson and Ward, Lawrence Sisters, and Beahan and Dakin. A burlesque entitled A Trip to Paris winds up the performance, which gave satisfaction. Next week The Crystal Ship Burlesque co.

CLEVELAND, O.—Harry Morris' Twentieth Century Maids were the attraction at the Star week of 6 and pleased large audiences with a first-class clean cut vaudiville show; the burlesques were an especially good feature. Week 13 Pay Foster co.—The Lyceum was given over to a vaudiville and specialty co., Hopkins' Trans-Oceanic; the best turn on the bill was the dancing of Papinta, which was well worthy of mention.

Since the reports of a new vaudiville theatre for Cleveland have been circulated, Harry Scott, the genial press agent of the Star, has been figuring on how two first-class vaudiville houses can thrive in Cleveland. He has not yet solved the question.

WILLIAM CHASTON.

SAN FRANCISCO, CAL.—There has been an interesting bill at the Orpheum Nov. 25 and business has been enormous. One of the chief attractions is the Vesuvius Quartette. Fordyce, a puppet harmonist, interests the audience with his musical figures, and Stanley and Jackson produce a comedy sketch entitled Before the Ball; U. K. Sato juggles. These complete the new additions to the bill.

The holdovers are Harry Edson and his dog "Doc," the De Filippis, and Servais Le Roy. The American biograph, although the last, is not the least feature of the programme.

W. M. KAUFMAN.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): Helen Russell's English Sports gave a good performance week ending 11; the opening piece is called The Sports Reception, and is followed by an olio including Charlie Melrose,



George H. Barlow, Gallagher and Evans, Julia Kelley, Folk and Collins, and the Sisters Lane.

**CINCINNATI, O.**—At People's Hall the Columbia Barbers presented a programme with the following stars: The Miller Sisters, Clarice Vance, Thomas and Quinn, the Union City Quartette, and Frank Moran; the two burlesque troupes were entitled A Columbus Reception and Mike in Klondike, respectively. Next week Harry Morris' The Twentieth Century Maids. At the Fountain Fred Rider's Night Owls had a successful season; in the co. are May Clark, Van Osten, the Carmen Sisters, Florence Throff, Sisters Leon, Bicknell, Lew H. Carroll, Bobby Baxton, Charles Falke, and others. For 12-18 at the Pike Street Billiard will be the top-liner; he appears in Fra Giacomo, Patrice the charming, supported by Roy Fairchild and James F. Whitbeck, will give a little sketch, A New Year's Dream; besides these stars there will be the Jose Quintetta, Patrice, El Zebodie, and Adrienne (Ans).

**NEW HAVEN, CONN.**—Poll's Wonderland (Ans. Z. Poll, manager): Week 6-11 O'Brien and Havel, favorites here, were greeted by crowded houses; Lucille's troupe of dogs, Bogart and O'Brien, Frank Cushman, Medville and Conway, McBride and Goodrich, Weston and Beasley, and the Deacons. The war drama, Rally 'Round the Flag, was withdrawn by Manager Poll after the Monday performances. Week 12-18 American biograph. Three Rosebuds, George W. Day, Ford and Francis, George Linder, Folly Trio, and Carmichael and Lacer.

**BALTIMORE, MD.**—The stage of the Auditorium Music Hall is occupied by H. W. Williams' Own co. of high class vaudeville stars, who make up a very good bill. The principal members are Clifford and Ruth, travesty stars; Favor and Sinclair in their original sketch, The Magicians; Smith and Fuller, Dixon, Bowers and Dixon, Fisher and Carroll, Charles Case, and Edna Salina. The entertainment closed with The Irish Tenement. Russell Brothers' Comedians will be the next attraction. Scribner's Columbian Burlesquers entertained the patrons of Kernan's Monumental Theatre. A very fair olio was followed by the burlesque Mike from Klondike. Sam Jack's co. 20.

**QUEBEC, CAN.**—Casino (Louis Verande, manager): Week 2-4 Kiraflly Ballet, Beside Gilbert, Valencia, and Deltorelli Brothers; 5-11 Kiraflly Ballet, Harman, Bonnie Goodwin, Deltorelli Brothers, Belle Lovejoy, and the Merrells; business immense. Gaiety (Theodore Hamel, manager): Week Nov. 2-4 Carpos Brothers, Blocksum and Burns, Pongo Mercedes, Alexia, Marie Leigh, Ali and Bomi, the Vongeres, Marie Maurelle, and Louise Dempsey. Week 5-11 Alexia Carpos Brothers, Bushnell Sisters, the Patchins, Morrisey Brothers, Castellat and Hall, Leopold and McDonald, and the Lundgrens; business good. Item: The Charles Palmer Comic Opera co. are now in town rehearsing and will open at the Gaiety 12.

**SPRINGFIELD, MASS.**—The New Gilmore (P. F. Shea and Co., managers): Week 6-11 Gertrude Cochran, the child with a wonderful memory, was the leading attraction, and Powers Brothers in their unique bicycle comedy work were a close second; other good attractions were the Goldsmith Sisters, Charles and May Stanley, Gilroy and Hayes, the La Velles, Campbell and Beard, and Eddie Quinn.

**GRAND RAPIDS, MICH.**—Smith's (Mrs. W. B. Smith, manager): A vaudeville show given of the following people has been fairly successful week of 6: John A. West, Bertha, the Benito, a Roseley and Lee, Foster and Emmett, Lillian Marcia, and Englo and Ransom.

**SCRANTON, PA.**—Davis' Theatre (George E. Davis, manager): H. W. Rosenthal's The White Elephant Extravaganza co. 2-4 to fair business.

**ROCHESTER, N. Y.**—Wonderland Theatre (J. H. Moore, manager): An excellent bill was presented to crowded houses 6-11: Kittle Mitchell made a decided hit in her act, which is new and original; her cleverness was quickly recognized and gained her unstinted applause; the Luciers, the McDonough Trio, Annie Laughlin, Conwell and Swan, A. H. Knoll, and Marie McNeil and the cinematograph film acted to advantage. Underlined 12-18 Juno Salmo, Keno and Welch, and Thome and Carleton. Item: Oscar Joe Monk, of the Wonderland, by his skillful piano playing, is enthusiastically encored at each performance.

**WORCESTER, MASS.**—Bijou Theatre (Julius E. Offner, manager): Business was excellent, as usual. 6-11: Howe, Wall and Walters, Mr. and Mrs. William Robyns, Frank Jones, "Chalk" Saunders, Alex Wilson, Mayfield Eckert and Ludwig Heck, and Nellie Wask were in the bill.

**MIDDLETOWN, N. Y.**—Cottage Theatre (Charles H. Bellenger, manager): Attractions 6-11: The Two Dees, Minnie Reinhard, Jennie Ward and Nellie Alquist; business very fair. Extra attractions for the holiday week.

**ALBANY, N. Y.**—Gaiety Theatre (Agnes Barry, manager): Rice and Barton are with their spectacular show that opened 6 to big business; these well-known entertainers give a taking performance. McDoodle's Flats is followed by an olio; the Hill Sisters, Swan and Bamard, Frankie Haines, Miles and Raymond, and Barton and Eckhoff appear. Broadway Burlesquers 12-18.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager): Irwin Brothers' co. was well patronized 6-11; burlesque, preceded by the regular variety programme, was the order of the week; general satisfaction. Rose Hill English Holly 12-18. Variety Fair 20-25. Item: Fredrick Waldmann is managing Waldmann's Newark, N. J. Opera House, and will continue to do so until June 1, 1898, all reports to the contrary notwithstanding.

**DETROIT, MICH.**—There are a series of Klondike pictures at Wonderland Theatre this week from views taken by Charles H. Metcalf, a gentleman of this city who recently returned from a sojourn in that country; in the olio are the Elinore Sisters, Thorne and Carleton, and Mat Farnham.

**LOS ANGELES, CAL.**—Orpheum (Charles Schimpf, manager): A. O. Duncan, the ventriloquist, headed the bill for week ending 5; his performance is probably the best of its kind ever heard here; Cooke and Clinton gave a fine exhibition of rifle shooting and scored hits on both sides of the footlights; Mile. Leopoldine's neat aerial act won favor, and the To-bins did an artistic musical turn; business large. Coming 6: American biograph, Caroline Hall, and Fordyce and his musical features.

**TORONTO, CAN.**—Bijou Theatre (H. H. Lamkin, manager): The bill 6-11 includes the Lorretts, Bertha Ellis, Mozziotto, Gilbert Sarony, Hines and Remington, and Thomas J. Goody; good business.

**ERIE, PA.**—Girard Theatre (Joseph E. Girard, proprietor): Rice and Barton's Rose Hill English Holly co. 6-8; the co. is a good one, the principal cards being Blanch Newcomb, Cain and Mack, Hickey and Kellum, Willard and Gelhardt, and Casino Comedy Four; attendance good.

**JACKSON, MICH.**—Wonderland Theatre (W. W. McEwen, manager): Perry and Sutton, Ella Morris, Frank Vincent, and Burton and Ashley are the new faces for week 6-11; business fair.

**TROY, N. Y.**—Gaiety Theatre (James Hearne, manager): Casino Operatic Burlesquers 6-11; show good; business fair.

**NASHVILLE, TENN.**—The Trocadero (W. C. Cunningham, manager): The Darrells, Brazil and Alton, and the Rutherford Sisters are the new faces presented week of 6; attendance fair.

**MONTREAL, CAN.**—Theatre Royal (Sparrow and Jacobs, managers): Mile. Ann's Merry Monarchs opened 6 to big business and gave one of the best vaudeville shows ever seen here; Emma Francis, Dolline Cole, the Deacons, and the Belmonts were among the chief features. Our old friend Frank Orsato is looking after the business end of the show. Rice and Barton 12-18.

**EASTON, PA.**—Wonderland Theatre (Manning and Branch, managers): Jermon's Black Crook played to enormous houses 6-11. The co. including Larry Smith and Glen A. Emery, give a very neat performance, and with Mamie Champion and Bessie Marlowe make hits.

**LOUISVILLE, KY.**—Sam T. Jack's Orange Blossoms co. filled in a satisfactory week at the New Buckingham 5-11. Mile. Karina and Fatima were featured. The New York Stars, with Steve Brodie as a special card, will open 12.

**FALL RIVER, MASS.**—Casto Theatre (Al Hynes, manager): High water mark was reached for the week ending 11. The management offered Pauline Hall, Bench and Kennedy, the Gilees, Pearl McIntyre, T. J. Hefron, and McIntyre and Rice. Rich's Theatre, T. Jack Beck, manager, A. house co. of vaudeville artists furnished the bill for week of 6-11. In the co. were Murray and Alden, Killen and

Murphy, Jeanette Lifford, Carmanelli and Lucille, Collins and Collins, the Nosses, Griffin and Cowper, and Nick Glynn.

**PITTSBURG, PA.**—At the Avenue Gus Williams is the star, Patrice, assisted by Alf Hampton and J. F. Whitebeck, was favorably seen in A New Year's Dream. Other features were El Zebodie, Hilda Thomas, Frank Barry, and Harry Armstrong. At the Academy of Music Reilly and Woods' co. opened 6 to a crowded house, and proved one of the strongest attractions seen here this season. Manager John Harris, of the World's Music Theatre, offered Ida Siddons and her co. of burlesquers 6 to a good house. Joseph B. Cohen has joined the co.

**BUFFALO, N. Y.**—The Fay Foster co. appeared at the Court Street 6-11 to good business. Mallie Little, Evans and Vidocq, Monti Collins, Dryden and Leslie, Snyder and Buckley, and the Olympic Quartette, are in the co. The regular burlesque closed the programme. Rose Sydel's London Belles 12-18.

**ST. PAUL, MINN.**—At the Palm Garden Theatre (Samuel Green, manager): The College Girls Burlesque co. are drawing large business week 6-11. The entertainers are Dottie Harrison, Agnes Atherton, Clara De Forrest, Marie Wilbur, Kattie Welch, Ed Welch, Frank Duffy, Sam Green, Charles Ellsworth, Gardner and Evans. Closed Dec. 6 Piesly Sisters and Lillie Hart. At Straka's Tivoli Pavilion (John Straka, proprietor): Week 6-11. The orchestra give a good programme. Violet Earle is a good vocalist. A new opera is a clever female impersonator and a good balladist. The co. draw a large attendance.

#### VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Music Hall, Buffalo, 12-18. Keith's, Phila., 20-25. Adelman and Lowe—Keith's, Phila., 12-18. Armin and Wagner—Keith's, Boston, 12-18. Arcaris Sisters—Olympic, Chicago, 12-18. Armstrong, Harry—Opera House, Chicago, 12-18. Adolphi Trio—Keith's, Phila., 12-18. Allen and Delmain—Ninth and Arch, Phila., 12-18. Barr and Evans—Pastor's, N. Y., 12-18. Burkhardt, Lillian—Alhambra, Milwaukee, 12-18. Barton and Ashley—Wonderland, Detroit, 12-18. Wonderland, Rochester, 20-25. Bryant, Francis J.—Proctor's, N. Y., 12-18. Blondella, The—Pastor's, N. Y., 12-18. Barrett and Learned—Pastor's, N. Y., 12-18. Belmont, May Estelle—Hopkins, Chicago, 12-18. Badworth and Brimmer—Opera House, Chicago, 12-18.

Bentley and Cameron—Ninth and Arch, Phila., 12-18. Canfield and Carleton—Springfield, Mass., 12-18. Cohans, Four—Pastor's, N. Y., 12-18. Caicedo, Juan A.—Koster's, N. Y., 6-18. California Trio—Keith's, Phila., 12-18. Carmanelli and Lucille—Poll's, New Haven, 12-18. Carlin and Clark—Keith's, Boston, 12-18. Royal Theatre, Montreal, 20-25. Cochran, Gertrude—Keith's, N. Y., 12-18. Carroll and Crawford, Proctor's, N. Y., 12-18. Cushman and Holcombe—Pastor's, N. Y., 12-18. Castellat and Hall—Pastor's, N. Y., 12-18. Carter, Billy—Olympic, Chicago, 12-18. Cassidy, Mabel—Olympic, Chicago, 12-18. Connors and Dunn—Opera House, Chicago, 12-18. Ching Chung—Opera House, Chicago, 12-18. Craig, Mabel—Avenue Theatre, Pittsburgh, 12-18. Olympie, Chicago, 20-25. Charnion, Laveria—Koster's, N. Y., 12-18. Collins and Daly—Keith's, Phila., 12-18. Clifford and Flynn—Ninth and Arch, Phila., 12-18. Davis and Jerome—England—Indefinite. Daly, Lizzie and Vinie—Haymarket, Chicago, 12-18. Burt's, Toledo, 20-25.

De Kock Troupe—Koster's, N. Y., 22 Dec. 18. Diamond, Charles—Opera House, Chicago, 12-18. De Rose, William—Olympic, Chicago, 12-18. Downs, T. N.—Keith's, Phila., 12-18. Duly, Jane—Ninth and Arch, Phila., 12-18. Eckert and Berg—Bijou, Phila., 12-18. Hyde and Behman's, Brooklyn, 20-25. Ellis, Madge—Koster's, N. Y., 6-18. Ellis, W. W.—Keith's, Phila., 12-18. Evans and Mills—Keith's, Phila., 12-18. Emmett, Bob and Kittle—Pastor's, N. Y., 12-18. Eddy Family—Olympic, Chicago, 12-18. Emmet, Grace—Music Hall, Brooklyn, 12-18. Emmet, J. K.—Hyde and Behman's, Brooklyn, 12-18. Francelli and Lewis—Keith's, Boston, 20-25. Franklin, Irene—Hyde and Behman's, Brooklyn, 12-18.

Flakowski—Opera House, Chicago, 12-18. Farron, T. J.—Proctor's, N. Y., 12-18. Fransioli Sisters—Pastor's, N. Y., 12-18. Fenton, M. J.—Pastor's, N. Y., 12-18. Foreman and West—Music Hall, Brooklyn, 12-18. Gaillette, Albert A.—Koster's, N. Y., 12-18. Gardner and Ely—Keith's, N. Y., 12-18. Avenue Theatre, Pittsburgh, 20-25. Gautier, Emile—Keith's, N. Y., 12-18. Grahams, The—Olympic, Chicago, 12-18. Haymarket, Chicago, 20-25. Glesman, Josephine—Olympic, Chicago, 12-18. Glenroy, James—Avenue Theatre, Pittsburgh, 12-18. Olympic, Chicago, 20-25. Grant, Alf—Hyde and Behman's, Brooklyn, 12-18. Hefron, T. J.—Casto's, Fall River, 6-18. Auditorium, Bridgeport, 20-25.

Hawkins, Lew—Keith's, Boston, 20-25. Hall, E. M.—Olympic, Chicago, 12-18. Haymarket, Chicago, 20-25. Haynes, Gertrude—Casto's, Fall River, 12-18. Olympic, Providence, 20-25.

Held, Anna—Koster's, N. Y., Indefinite. Hull, Caroline—Orpheum, Los Angeles, 6-18. Orpheum, San Francisco, 20-24. Holbrook, Thomas—Ninth and Arch, Phila., 12-18. Hackell, Lonny—Pike's, Cincinnati, 12-18.

Harney, Ben—Keith's, N. Y., 12-18. Harlow, Richard—Opera House, Chicago, 12-18. Hall and Staley—Opera House, Chicago, 12-18. Helston Sisters—Keith's, Phila., 12-18. Helms Brothers—Opera House, Chicago, 12-18. Kinkies, Six Little—Proctor's, N. Y., 12-18. Luciera, Four—Olympic, Chicago, 12-18.

Le Clair, John—Avenue Theatre, Pittsburgh, 12-18. Le Claire and Hayes—Olympic, Chicago, 12-18. Lawton, Frank—Opera House, Chicago, 12-18. La Porte Sisters—Hopkins, St. Louis, 12-18. Alhambra, Milwaukee, 20-25.

Levine and Booth—Ninth and Arch, Phila., 12-18. Myers, J. W.—Keith's, N. Y., 12-18. McBride and Goodrich—Keith's, N. Y., 12-18. Maxwell and Simpson—Proctor's, N. Y., 12-18. Miles and Ireland—Hopkins, Chicago, 12-18. Mathews and Harris—Olympic, Chicago, 12-18.

Melrose Brothers—Opera House, Chicago, 12-18. McPhee and Hill—Opera House, Chicago, 12-18. Mayer, Daisy—Koster's, N. Y., 12-18. McCarthy, Ed J.—Music Hall, Brooklyn, 12-18. McWade and May—Hyde and Behman's, Brooklyn, 12-18.

Morton and Jackson—Hyde and Behman's, Brooklyn, 12-18. Mimie Four—Hopkins, Chicago, 12-18. Alhambra, Milwaukee, 20-25. Mudge and Morton—Davis, Scranton, Pa., 20-25. Morton, Sam and Kittle—Pastor's, N. Y., 12-18. Mayo Brothers—Olympic, Chicago, 12-18.

Mills, Kitty—Opera House, Chicago, 12-18. Metropolitan Three—Hyde and Behman's, Brooklyn, 12-18. Nelsons, The—Ninth and Arch, Phila., 12-18. Nunn and Bradford—Music Hall, Brooklyn, 12-18. Northern Troupe—Keith's, Boston, 12-18.

Norman, Mary—Hopkins, Chicago, 12-18. Pike's, Cincinnati, 20-25. Olshansky and Lanny—Orpheum, Los Angeles, 6-18. Orson, J. P.—Wonderland, Wilmington, Del., 12-18. Casto, Fall River, 20-25.

Pusey, Ashton and Conrad—Proctor's, N. Y., 12-18. Pantzer, Lina—Keith's, Boston, 12-18. Folk and Collins—Hyde and Behman's, Brooklyn, 20-25.

Paula and Dika—Opera House, Chicago, 12-18. Price, Maud Beall—Hyde and Behman's, Brooklyn, 12-18. Patrot, Richard—Pike's, Cincinnati, 12-18. Hopkins, St. Louis, 20-25.

Roberts, Mr. and Mrs. Moore's, Rochester, 12-18. Moore's, Detroit, 20-25. Rudloff—Keith's, N. Y., 12-18. Robinson and Morrissey—Proctor's, N. Y., 12-18. Reed Birds, Seven—Pastor's, N. Y., 12-18. Rice, Billy—Olympic, Chicago, 12-18.

Rice and Intrapidi—Music Hall, N. Y., 20-25. Ryan and Richfield—Keith's, Phila., 12-18. Ramsey, John W.—Music Hall, Brooklyn, 12-18. Reilly, James A.—Hyde and Behman's, Brooklyn, 12-18.

Russell Sisters—Hyde and Behman's, Chicago, 12-18. Riley and Hughes—Avenue Theatre, Pittsburgh, 12-18. Rickett Brothers, Three—Keith's, Boston, 12-18. Ravens, Musical—Keith's, Phila., 12-18. Roserie—Keith's, Phila., 12-18.

Rumbelle—Koster's, N. Y., 22 Dec. 18. Rodgers and Book—Opera House, Chicago, 12-18. Olympic, Chicago, 20-25. Raymond, Lizzie B.—Olympic, Providence, 12-18.

Sinclair and Carlisle—Proctor's, N. Y., 12-18. Stedman, Charles—Keith's, Boston, 12-18. Sidmans, The—Pastor's, N. Y., 12-18. Stanley and Jackson—Orpheum, San Francisco, 20-24. Dec. 18. Orpheum, Los Angeles, 20-Jan. 1.

Stanton and Willard—Proctor's, N. Y., 12-18. Sato, O. K.—Orpheum, San Francisco, Nov. 28-Jan. 3. Thompson, Harry—Olympic, Chicago, 12-18. Hopkins, Chicago, 20-25.

Tally Ho Trio—Music Hall, Brooklyn, 12-18. Tinsart, Helene—Music Hall, Brooklyn, 12-18. Thatcher and Marble—Keith's, Boston, 12-18. Crubhart, Isabelle—Olympic, Chicago, 12-18. Van Aiken—Opera House, Chicago, 12-18.

Van Buren, Auguste—Hyde and Behman's, Brooklyn, 12-18. Velmore—Bijou, Worcester, 12-18. Whirlwinds, Five—Keith's, N. Y., 12-18. Whitney Brothers—Keith's, N. Y., 12-18.

Williams Trio—Hallowell, Me., 12-18. Webb, Margaret—Pastor's, N. Y., 12-18. Windom, William H.—Keith's, Phila., 12-18. Walton and Doyle—Hyde and Behman's, Chicago, 12-18. Willett and Thorn—Keith's, Phila., 12-18. Palace, N. Y., 20-25.

Whitney, Annie—Proctor's, N. Y., 12-18. Winter, Banks—Olympic, Chicago, 12-18. Zimmer, John—Ninth and Arch, Phila., 12-18.

#### LETTERS TO THE EDITOR.

##### INCONSIDERATE MANAGERS.

URBANA, O., Dec. 1, 1897.

To the Editor of The Dramatic Mirror: SIR.—THE MIRROR is the advocate of reform. Could THE MIRROR suggest some way by which local managers could send some traveling managers to have a little rest business, they could have they do, or suggest some way local managers can get proper redress from traveling managers who fail to fill dates without giving the local manager notice, and thus close his house?

Four attractions were booked at the Market Square Theatre, and a failure to appear or canceled. Mr. Williams, the manager, had he known the booked attractions were not coming, could have filled those dates to advantage. The consequence is that the house has been dark three weeks.

Mr. Williams has had several letters from local managers in other Ohio cities making inquiries concerning the same attractions. They had treated them in the same way.

W. H. McGOSS.

#### TO THE ACTORS AND THE ACTORS' SOCIETY OF AMERICA.

NEW YORK, Dec. 13, 1897.

To the Editor of The Dramatic Mirror: SIR.—With your kind permission I would like to make a semi-official utterance, as Secretary of the A. S. A., and also to express a few thoughts of my own under the restrictions of my office.

I would first suggest to the sulking members of the Actors' Society, whose disaffection at proposed measures is hastening them to resignation or threats thereof, that there need be no undue haste on their part. Each member of the organization enjoys the individual right to vote upon all questions, and it is a principle of vote law that the majority should rule. The ballots to decide the issue of affiliation with the American Federation of Labor have but just been sent out. The polls are to remain open until Dec. 25, when, and only then, can the result be determined. And even should a majority of the Society elect to affiliate, the matter is far from settled. There are formalities to be observed. First, the application for admission to the Federation of Labor; second, the acceptance of the Actors' Society by the Federation of Labor; third, the alteration and amendment of our constitution and by-laws to conform with the requirement of the Actors' Society upon a basis that, while upholding the motto of "Equity," will insure to its members the utmost protection against fraud and imposition and yet preserve to ourselves the privilege of complete autonomy that would be permitted us under the charter of affiliation. All this will require time and be subject to the delays necessary for a full and free discussion of the most advantageous ways and means.

But assuming that affiliation does become an accomplished fact and we are adopted under the Aegis of the Federation of Labor, the existing condition of affairs need not necessarily be altered, except that given the moral, and if need be the material, support of a powerful ally, we may be able to secure to our profession those reforms for the accomplishment of which this Society was organized, and to which end the members heretofore subscribed their names in good faith. Therefore, it is not quite clear why so many are hastily turning renegade to a principle they openly avowed scarce one year ago.

It is strange how men's views change, and to this rule actors make no notable exception. Just reverse a condition and the vacillating ideas of an irresolute mind accommodate themselves, as if fired in that special mould of thought. The actor, who to-day, being oppressed and in dire straits, becomes the strongest advocate of the most drastic measures of reform in dealing with managers, may, possibly within a fortnight, under improved conditions and affluence, so reverse his opinion as to be diametrically opposed to his first declaration. What are the causes that lead to this infidelity? Principally self-interest, often necessity, the penalty of want or of domestic responsibility; more frequently moral cowardice, that hesitates to face the shock of battle after a kindly fortune has placed the crown of indolence upon one's head. Laurels are ever harder to win than crowns, and halves more nearly unattainable than either. The actor is a lamentably weak creature when he imagines his personal interests are placed in stake, and the frailty of a mental fear contributes largely to his moral defections. The acknowledgment of the insecurity of position would seem to suggest the need of some measure of protection by which these timid and irresolute actors may feel assured that they will not be made the sufferers for every petulant whim their employers may choose to indulge in, defiant of all the principles of right and justice. It is to obviate this quality that has tended to the oppression and to the demoralization of the people of the stage that many energetic members of the Actors' Society are striving: to so fortify the individuality of our organization against all impositions that may be forced upon it that managers will hesitate before assuming a position inimical to their interests. If we can by any means, honorable yet forceful, inspire a feeling of absolute confidence among our members and win for them the decent respect which is the actor's just due, then will our end have been grandly achieved.

So far as honorable managers are concerned, and there are many of these, they need have no occasion for apprehension that they will suffer injury at our hands. We have no quarrel with them, nor do we wish to precipitate any. We do not propose to demand more than our rights as human beings and as important factors in the business of the theatre. But these we are entitled to, and these we must insist will have, and we would instil a healthy sentiment of fear into the minds and consciences of those managers who have forgotten that proper feeling of regard to the workers who put grease paint on their faces. The abuses of the profession have been multiplying year by year until they have become almost unbearable. Now, shall they cease?

The American laborer, whose grimey hands may clutch the dinner pail that accompanies him on his daily toil, is the political equal of any man who treads the earth. Even a tow-boy or a tanner may sit in the President's chair as the nation's ruler, on actor, never—that is, harp, the one foul blot upon the otherwise stainless cushion of one William Jennings Bryan by his political enemies is that he had "once been an actor." These are plain facts, my friends, that ought to make you wince. If they do not, it is because you are so calloused by the exultation of your own position that you have become insensitively to the shafts of truth.

The Federation of Labor number in its ranks artisans of every degree and some 60,000 gentlemen of the "road," who do no onerous labor save that of carrying gripsacks and the displaying of samples.

These at least have no scruples of social relationship.

We do not ask that any actor shall degrade himself, nor that he shall immolate himself upon the altar of principle, but we do ask him that he assert his manhood; and to aid him to this righteous end we would call to his support the moral power of one million wage earners, united under the Federation of Labor, among them thousands of enthusiastic patrons of the drama, of whom the commercial travelers are not the least.

Imagine any man menaced and harassed by a formidable foe, who, when the weapon of defense is placed in his hands, hesitates to take it because for fear of a purely hypothetical result?

In conclusion, I can only recapitulate extended remarks in brief. The Actors' Society is not yet affiliated with the Federation of Labor; it may never become affiliated; but in such affiliation lies the hope and salvation of our organization and the future dignity of the theatrical calling.

Yours sincerely,  
P. J. REYNOLDS.

#### OBITUARY.

Probably no death has ever occurred under more pathetic circumstances than that of Waldemar Dahlborn, an old actor, who died of starvation and neglect on Friday in Chicago. Mr. Dahlborn was born in Denmark and was sixty-five years of age. During his stage career he was connected with a number of well-known companies and originated many parts that have since become famous. He was with the original Madison Square Theatre company and was the first man to play Marquis Montecristo in Esmeralda. Jacques in The Two Orphans; Dunstan in Hazel Kirke; Luke Fielding in The Willow Copse; and Gaston in Camille, were also parts which he contributed toward making famous. He was the author of The Brigands of Society and The Life of Joseph. For some years before his death Mr. Dahlborn kept a diary, and some of its pages give wonderful glimpses of "how the other half lives." During his New York engagements frequent items are noted for meals at Delmonico's, and later it chronicles an engagement in Chicago, but the actor secured an engagement in Chicago, but the company disbanded without paying salaries. Last week he went to the stage door of the theatre and asked for some food on account, as he had eaten nothing for five days, when the actor lived on five cents a day, and seldom spent more than ten. He would not beg, but searched continually for any kind of employment. Two of the most pathetic items in the diary were entered on last Christmas day. One shows that when all the rest of the world was feasting, his food and lodging for the day cost five cents. The item simply says, "Dec. 25, 1896.—Buns, five cents." Later in the day he gave the other nickel in his possession to a mendicant who, he thought, needed it worse than himself. He was buried by the Actors' Fund, which would have relieved him had he made his wants known.

Benjamin Lichtenstein, proprietor of the Harlem Opera House, died last Wednesday at his residence, 30 West Seventy-second Street, of heart disease. He was born in Bavaria, and was fifty-eight years of age. Brought to this country when only four years old he located in New Orleans, and succeeded in making a fortune out of the cigar and tobacco trade. After the war he came North and went into business with his brother-in-law, Mr. Lichtenstein purchased the Harlem Opera House last year. It is understood that his death will not affect this place of amusement, as in a codicil to his will the late proprietor left it in trust to his wife and children, and provided that Alexander Lichtenstein, who has been associated in the management of the theatre, is to assist Mr. Blumenthal in directing the house in the future.

William Blakeley, one of the oldest actors on the English stage, died Thursday in London at the age of sixty. He was in the first production of The Evil Genius, making his professional debut in that piece at the Theatre Royal in Dublin. For seven years he played in Liverpool before getting a chance in London, and for twenty years he had done comic old men. Mr. Blakeley did not possess the faculty of impersonation, but his acting was in a humorous vein that made him very popular, both in London and in New York, where he had appeared several times. He first came to this country eighteen years ago with E. A. Solthorn, and later on with Charles Wyndham. Only a year ago he was the most admired member of the company brought over here by Arthur Bourchier. He leaves a widow.

Castle Burgess, a vaudeville performer, has died at Mount Clemens, Mich.

Glady's Luther, of A Bunch of Keys, died at Dennison, Tex., on Dec. 9, of typhoid fever.

Oscar Shoening, formerly with A Straight Tip, died of consumption at Lynn, Mass., Dec. 3.

#### BORN.

FLOOD—A daughter to Mr. and Mrs. Forrest Flood, at Freeport, N. Y., on Dec. 2.

#### MARRIED.

MERUVER BOTTOMORE—Benny Mercer and Kitty Bottomore, in Bristol, England, on Dec. 1.

PETERSON (CLARK)—Fred Peterson and Gertrude Clark, at Gloversville, N. Y., Dec. 9.

#### DIED.

BLAKELEY—William Blakeley, of London, on last Thursday, in that city.

BURGESS—Castle Burgess, at Mount Clemens, Mich.

DAHLBORN—Waldemar Dahlborn, Friday night, in Chicago.

LICHTENSTEIN—Benjamin Lichtenstein died Dec. 8 of heart disease.

LUTHER—Glady's Luther, on Dec. 9, at Dennison, Tex., of typhoid fever.

SHOENING—Oscar Shoening, of consumption, at Lynn, Mass., Dec. 3.

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## THE CALLBOY'S COMMENTS.

The December number of that excellent little musical paper, the *Concert-Goer*, of Detroit, contains some observations about college glee clubs which have impressed me deeply. The writer of the essay in question appears to know much more than I about the glee club business, but I know just enough to understand that he might have written far more than he has, and that he might have been less gentle.

Briefly put, he says that the college glee clubs impose upon the public—or that part of the public easily gulled—by singing year after year the same old songs, and by putting up, at high prices, programmes that no intelligent persons should be expected to tolerate in peace. He cites cases, and makes things pretty strong, but he overlooks certain phases of the matter.

In the first place no respectable excuse may be offered for the existence of the college glee club. Performances of local amateurs, given for charity, wherever you will, are worthy of all encouragement and honor. But admiration ceases when it comes to a band of bilious youths, splurging from town to town, giving a bad bill at extortionate prices, and competing with really meritorious professional enterprises.

Furthermore, these unhallowed collegians do not know how to behave. In the course of my travels I have been thrown in contact with the cheapest sort of medicine companies, with pickaninny bands, and with troupes of acrobatic Arabs. I have even journeyed over the prairies with a party of Pinto sun-dancers, but none of these aggregations presumed to deport themselves with a shadow of that unholy, brazen effrontery which I have encountered in the college glee clubs. The other persons whom I have mentioned comprehended in a way their duties to their neighbors, but the collegians seemed to have left home and mother for the sole purpose of enjoying one grand, sweet drunk.

College athletic teams and their accompanying trains of "rooting" idiots are bad enough, but the glee club nuisances are worse because more prolonged and less restrained, besides doing actual damage to legitimate amusements. I remember encountering a prominent college glee club not long ago in a one-night stand.

The theatre manager dragged me into his house where they were torturing a well-dressed audience, representing the "society" of the town. The collegians insulted their patrons by actions which would have been suffered from no other sort of entertainers on any stage. They gazed each other as well as the house, and their work was execrable. One youth was so flagrantly offensive that I spoke of him to my host. "He has nothing but money," explained the manager. "He can't sing a note, but is allowed to go along because he will buy all the wine they can drink."

And that night the collegians were so full of evil spirits that no one could sleep in the hotel. When the row became insufferable protest was made to the hotel proprietor. They were only college boys, he said, and should be excused because boys would be boys, you know. Just why a college association should entitle one to behave with impunity in manner that would condemn another to jail or to social ostracism never has been plain to me.

I am glad to see a musical paper going for the absurd glee clubs, and I hope that time may give to college faculties the grace to see to it that their irresponsible charges are kept where they belong, and no longer permitted to bat about from town to town leaving a wake of discord and empty bottles.

One of the great daily newspapers—the same which referred last week to "Phillip St. John Sousa"—saw fit the other day to vouchsafe the startling information that "Good literature has never been more plentiful on the stage than it is to-day." And then there was given a list of the authors of this good literature and some more soon to come. The list: J. M. Barrie, Mrs. Frances Hodgson Burnett, Anthony Hope, Ian McLaren, Archibald Clavering Gunter, Dr. Thomas Dunn English, and R. N. Stephens. One must infer that these names represent the alpha and the omega of the great literary providers of the stage of the day. While I entertain high respect for one or two of those mentioned, I must protest that there are others equally deserving of recognition as creators of latter day classics. It would not be difficult to pick out more than a few writers, perhaps unknown to the paper quoted, whose contributions to the drama of the present have been of the greatest importance, and whose names would make a list much less amazing than the one just given. But, as I observed a few weeks ago in speaking of certain managers, what is an author, anyhow?

A kind friend has forwarded from Frankfort, Ky., the programme of a local "Continental Kettledrum," which must have been a treat. There was not only a representation of an afternoon tea given by Lady Washington, at which Carmencita appeared, but there was a "welcome to Washington by sixteen school girls," and a "gypsy camp scene," wherein one of the characters was impersonated by Gazelle Tomba. The attention of "Biff" Hall is respectfully directed to the case of Gazelle Tomba, who ought to be featured in his soubrette heraldry.

One night last week I went to a music hall and was amused immensely by a party of professionals seated near me. They were "knockers" of the type most approved or reproved. After singing up the bill they began with one accord to roast a headliner, whose act is one of the best of its sort and whose advance has been very rapid. The way in which that poor man's record, talent and future were mauled and mangled very nearly brought the tears. I trembled for the possible reception in store for

him when he should appear. But imagine my surprise when out came Mr. Headliner and the "knockers" joined vigorously in the first applause. All through the act their enjoyment was apparent, and they had not the heart to gey. Then, when the end arrived, and the performer took a bow, they cheered enthusiastically. The object of the uproar "rubbered" around, sighted the "knockers," smiled, and was hailed joyously in return. Then he disappeared, and the "knocking" was resumed where it had been left off. Women's proverbial spiteful back talk is not in the same class with this sort of picturesque hypocrisy.

THE CALLBOY.

## SHOP TALK.

"As the erstwhile Chief Magistrate, now Sage of Princeton, once said: 'We are confronted by a condition, not a theory,'" continued the tragedian. The fat comedian intimated that he had been up against that proposition for some years before Cleveland made an epigram of it. The tall man suggested that the condition had reached the plural stage.

"Meaning the Actors' Society and trust problems?"

"Precisely."

The tragedian was thoughtful for a time. The tall man drummed the table nervously, and the comedian slipped his claret abstractedly. Indeed, the comedian rarely allowed the conversation to become so engrossing as to interfere with a custom which, through force of habit, had become second nature. "What guild is like unto ours? What body of men so bright, so genial, so impulsive, so imaginative, so creative, so unselfish, so self-opinionated, and yet so absolutely destitute of those qualities which make men capable of self-government?"

"The Irish," said the fat comedian promptly.

His companions recognized the point with smiles of approval, which encouraged him to continue.

"In addition to having a heart usually in the right place, the Irishman is a born politician, a natural organizer and a constitutional disorganizer. In a community or a State composed entirely of his own species there has been but one result from Brian Borohme to John Parnell. But—just put your finger on this but, please—transplant the animal and his traits develop abnormally. We need not go outside this great municipality for an example. We have been governed by the Irish for fifty years, and who will dare to say that Irish government has not been a great thing?"

"Great for whom? The people of New York?"

"No. For the Irish."

As this proposition appeared to afford no opportunity for argument, the tragedian and the tall man devoted their attention for a time to salad, while the fat comedian finished his claret.

"The Actors' Society," said the tragedian, "was full of promise one year ago. Let us hope its course during the trial now upon it may be such as to give it a new and stronger hold upon the affections and confidence of the guild at large. Its chief misfortune lies in its lack of real leadership. Politicians prefer, for obvious reasons, to call it bohemian. Unfortunately, the order is poor, with nothing in the way of emolument to tempt brainy or daring men. Undoubtedly there are scores of men in the profession who possess the qualities necessary to successful leadership; but they have wives, children, mothers or sisters to support. The man who successfully directs the course of the society must devote to the task all of his time and talent. Who is to reward him? Who will support his family or make good the salary which he must relinquish? Herein is where we differ from political organizations, which offer tempting rewards for brainy men."

"Speaking of affiliation with organized labor," said the tall man, "here is an object lesson: I have a friend of many years' standing, who is among the foremost stage machinists in America. He has expensive shops in a large city, and is an extensive contractor for big productions. He has been for years the president of one of the societies of organized labor, composed of theatrical mechanics and stage employees. A year ago he was an enthusiast on the subject, and showed me the vast advantage that must necessarily accrue to the Actors' Society through affiliation. To-day his voice is raised in warning. And why? Simply because he has been compelled to take a big dose of his own medicine. A firm of leading scene painters made contracts for two big productions, contracting in turn with my friend for the carpentry and mechanical devices. He set a large force of men to work. Now it so happens that these scenic artists insist upon considering themselves artists, and not laboring men. Hence they belong to no union. Another association of scenic artists, affiliated with labor, enters formal complaint against my friend, and his own order forces him to relinquish his contracts and discharge his hands (all union men), because he is not allowed to work in conjunction with artists who are non union men. The contracts were filed in an adjoining city. My friend is still idle, with a \$2,000 rental on his hands."

"The boycott is a parasite," began the tragedian. "It sprang from old-world conditions that have no parallel in this Republic. It is practiced alike by capital and labor. Its inherent principle is abhorrent to the genius of our institutions. I am glad to see that our highest courts have shown a disposition to throttle the unwholesome excrement. The trust is its logical sequence. We have grown to our present greatness through open, free-handed competition. If the laws of this country permit any body of men, either capitalists or artisans, to band together for the purpose of throttling competition or strangling enterprise, then the sooner those laws are repealed the better for all of us. All local conditions being equal, the weak will always suffer through the aggressions of

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The part of Don Julio Valdez, taken by Emile La Croix, was the best in the whole cast. He was the villain in the plot, and so well did he take the part that his presence on the stage received hisses from the gallery, because it means that their acting is realistic.—*Birmingham, Ala., News*.

the strong. The big fish will consume the lesser. This is the law of nature. The laws of man should be so constructed as to discourage rather than foster this spirit of absorption."

"Speaking of trusts," said the fat comedian, "I had a funny experience with a boarding house trust in Detroit some years ago. I had been doing props with Garry Hough's Hidden Hand company. Garry always paid every cent he promised, but he never promised much. That's why the Summer solstice wasn't looked forward to as a period of tranquil repose, as in these more prosperous days. I got in town with about \$30 net, and had ten weeks' time to cover. At the end of six weeks I owed the landlady two weeks' board—\$8 net. No prospect of a job or snap of any kind. It was interesting to watch the strategy resorted to in steering me up against bits of tough steak and empty vegetable dishes as the days went by. I thought I'd try a change. And then I learned what a little town Detroit was. I think every boarding house keeper in the town knew all about me, and just how much I owed. Finally I struck a combination boarding house and pawn shop. There were a lot of theatrical props in the window, and a card announcing board and lodging by the day or week upstairs. The deal had to be made in the pawn shop below, however. The woman saw my feelings were hurt when she said \$4 a week, in advance. Then the man suggested that being an actor (I had given him my card: Property-master, master of transportation, and comedian, Garry Hough's Hidden Hand Aggregation) I probably had a trunk and some wardrobe, which I could leave in the store as security. This seemed to present a happy solution of the problem. I hurried home. The landlady, whom I firmly believe was a mind reader, stood in the hallway as I entered. When I reached the door of my room I turned and saw a group consisting of the landlady, her two married daughters and the servant girl watching me from below, with peculiar smiles on their faces, which I understood a moment later. My trunk was gone. Likewise my extra suit from the wall, and my celluloid comb and brush, a Christmas present from the members of the company. On the table were two notes. I recognized Garry's hand, and hurriedly opened the first. It informed me that he would make a Summer tour of the Lake towns, playing under canvas. We would open the following Monday. I was to do props and Black Donald. But the closing paragraph was the one that made the boarding house trust Oma like a wart. It read: 'You are broke and in debt, of course. Come around and get what you actually need.' The second note was from the landlady, as follows: 'Sir, I haint keepin' borders fer fun yure trunk an' things is in my garret an' I hav got a constabls lene onto them. Wen you can lift the lene you can git yure things. Yure room is rentid commencing tonite.' I sauntered downstairs, humming a love tune. The group below withdrew into the parlor and watched me through a crack in the door. I entered boldly. I expressed surprise and indignation. I informed them that I was going to the bank to cash a draft, that I should return in thirty minutes, and that I expected to find my trunk and other property in my room on my return, as I should stop at the Russell House during the balance of my vacation. I left them breathless. Garry advanced me a twenty. I wrapped it around a roll of stage greenbacks as thick as my wrist. Returning to the boarding house I summoned the president of the trust, and ostentatiously fumbling the big roll of prop money, pulled out the good twenty, shoved it into her hand, and told her to get my change, and be quick about it. Entering my room, I found that the bluff had worked. My trunk and props had been returned. Then I took the landlady's note and wrote on the back:

"How do you expect a man to lift a lien on a rhubarb and stale bread diet, which leaves him too lean to lift?" I knew it would go over her head, but I couldn't help it."

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### Popular with the Profession.

There are only a few "beaneries" in New York now, although a short time ago there were hundreds.

The better class of "beaneries" are now quick-lunch rooms, and there is as much difference between the old and the new establishments as their respective names imply.

The "beanery" was, and is, frequented by down-at-the-heel people almost exclusively. Occasionally a respectable member of society ventured inside the portals, but only after careful deliberation and assurance that the coast was clear.

To-day no one hesitates in entering a quick-lunch room, no matter what his social or financial standing may be, for he is assured of getting any one of the various dishes, fully as good, cheaper and more promptly served than in any more pretentious establishment, and he is also assured of being in good company.

There are no more popular quick-lunch rooms in New York than those operated by Tivnan & Somers. About two years ago this firm opened at No. 43 East Forty-second Street, and soon after established, in rapid succession, places at the following locations: 147 West Forty-second Street, 6 Columbus Avenue, and 1325 Broadway.

All of these lunch rooms are successful, and this fact is not at all strange to those who are acquainted with the personality and experience of the proprietors.

Mr. Peter Tivnan, although a comparatively young man, has been connected with the hotel and restaurant business all his life. For ten years he was manager of the Windsor Hotel in Denver.

Mr. William H. Somers was steward of the Continental Hotel in Philadelphia for nine years, and for a long period was manager of the chain of restaurants of the West Shore Railroad. He installed the culinary department of the Holland House and also of the Hotel Netherlands. Both gentlemen have many friends in the profession.

Tivnan & Somers buy the very best quality of food products and employ the best cooks. No hotel in New York secures better supplies or pays cooks higher wages.

Their aim was to give dollar for dollar and to improve upon the old original idea of lunch rooms, and they have accomplished their aim.

This firm receives the patronage of the best people of New York and visitors to the metropolis. The bill of fare is sufficiently general to please the most particular patron, and yet all the dishes can be quickly prepared and promptly served. A large portion of the patrons are guests of nearby leading hotels. The various establishments operated by Tivnan & Somers are very popular with the members of the profession.

The lunch room at No. 43 East Forty-second Street is opposite the Grand Central Station, and, like all the others, is open night and day as well as Sundays.

The other lunch rooms are on or near the "Rialto," and are much patronized by theatrical people who eat in cafes and restaurants. A specialty is made of breakfast, lunch and supper, superior coffee and tempting dairy dishes.



## A COMIC OPERA FAVORITE.



LULU GLASER.

As will be seen from her portrait, Lulu Glaser doesn't believe in make-up off the stage. She doesn't believe in advertising herself as an actress. Her hair is plainly brushed back over her forehead, without the suspicion of a bang. Possibly if Miss Glaser were not a comely young woman she couldn't afford to fly in the face of fashion. But then she professes to be wedded to her art, so she doesn't care for the opinion of any man, so far as her personal appearance off the stage is concerned. Nevertheless, if the man came along, well—let us hope that no man will induce her to cultivate bangs and exclusive domesticity for a long time to come.

Miss Glaser owes her success on the stage to a good voice, exceptional talent as a comic opera soubrette, her cleverness as a dancer, and, above all, to her remarkable vivacity and general histrionic efficiency.

"How did I get on the stage?" said Miss Glaser, repeating the opening question of a *Mirror* interviewer. "Why, they couldn't keep me off. But I know why you ask that question."

"Why?"

"Because there have been so many different accounts about my jumping into a leading position on the comic opera stage with practically no previous experience. Now, I'll tell you just how I obtained an engagement in the Francis Wilson company. My music teacher in Allegheny City, where I was born and brought up, was Professor Fred Busman. I was continually urging him to assist me in going on the stage. Both he and my folks thought that sooner or later I would get over being stage struck. You see, my folks were very much opposed to my adopting a stage career. I was so persistent that finally my father said to mother: 'Let her try it. She will never be satisfied until she does. You go with her to New York and we'll see what comes of it.' So to New York my mother and I came, with a letter of introduction from Professor Busman to his brother, the late Will H. Morton, who had already spoken of me to Mr. Al. Canby, then managing Francis Wilson. So one morning I walked into Mr. Canby's office. You should have seen me—a lanky, overgrown school girl—neither woman nor child. 'I'm Lulu Glaser,' I said, 'and I want a position in Mr. Wilson's company.' 'Yes, I know,' said Mr. Canby, with a suppressed smile. 'Mr. Morton has told me all about you, but all the places are filled in our company.' 'Oh, that doesn't matter,' I said; 'I'll start in the chorus and work my way up.' Mr. Canby seemed amused at my ingenuousness, but said he would arrange for me to sing for Signor De Novella. So I sang for Signor De Novella, who thought well enough of my singing to make a favorable report to Mr. Canby. Accordingly an interview with Mr. Wilson took place after the Saturday matinee. Mr. Wilson cross-questioned me as follows:

Q. How old are you?  
A. Sixteen.  
Q. You want an engagement?  
A. Yes, sir.  
Q. Ever been on the stage?  
A. No, sir.  
Q. Ever sung in church choir performances or taken part in amateur theatricals?  
A. No, sir.  
Q. Do you know anything about make-up?  
A. No, sir; but I can learn.  
Q. Then you don't know anything about practical stage work?  
A. No, sir; but I can learn.  
Q. Parents think well of your going on the stage?  
A. They're willing.

"Very well; come back on Monday," said Mr. Wilson. "Then I'm engaged," I said. "You most certainly are," said Mr. Wilson, dropping his assumed stern demeanor, and breaking into a hearty laugh. After Mr. Wilson had heard me sing, for reasons best known to himself, he decided to engage me as understudy for Marie Jansen. As I was too young to sign, he sent a contract to my father. The contract was for three years, and was duly returned with my father's signature.

"Now tell me about the memorable night on which you first replaced Marie Jansen."

"Well, I had studied Miss Jansen's role in *The Lion Tamer*, but didn't realize that I might be called upon to play it. But the unexpected is always happening, you know, and six weeks after my engagement I was sent for in a hurry. When I arrived at the theatre I was told that Miss Jansen had sent word that she couldn't appear that evening, and that I, as her understudy, would have to take her place. Then I began to realize what I was about to undertake—I, who had never done anything but sing in the chorus

for six weeks, to attempt to go before a New York audience in such an important role as Angelina, in *The Lion Tamer*, and act as substitute for such a popular favorite as Miss Jansen. I had such an awful attack of stage fright that I fainted twice on the stage before the curtain went up. When they told Mr. Wilson of my having fainted, he said: 'She's all right. She realizes the importance of what she is going to do.' Then he came to me, and cheered me up in the loveliest manner. And Mr. Canby, too, helped to give me nerve by saying: 'Now, Miss Glaser, John McCullough once told me, when I was called upon to play a part at short notice with him, to summon all my grit, try to forget that any one was looking at me, and remember that I should be alive and eat three meals the next day, no matter whether I got through or not. I give you the same advice.' Then I received further encouragement from Signor De Novella, who was leading. As soon as the orchestra struck up the introduction of my opening solo, he leaned over and whispered across the footlights, 'Courage! Courage!' After I had sung the first strain of the melody, he whispered, 'Bravo, little one! Bravo!' And he kept encouraging me in that way throughout the entire performance."

"Were you still frightened after your opening solo?"

"Not very much. The applause that followed proved a marvelous tonic. Anyhow, I got through the part, and the critics were very kind to me in the papers the next day. I had the opportunity to play the same part again several times a few weeks later, and Mr. Wilson was apparently well satisfied with my work. A few months after that Miss Jansen resigned to become a star, and Mr. Wilson informed me, while I was still in the chorus, that I was to have her place. And he regarded it as the greatest achievement of my life that for the four remaining weeks of the season I never told a soul what good fortune was in store for me."

"And you have remained with Francis Wilson ever since?"

"Yes, and I've never had any desire to accept an engagement with any other company. You see, when I was stage struck, my one idea was to become a member of Mr. Wilson's company. The year before my wish was gratified *The Merry Monarch* was being played at the Bijou Theatre, in Pittsburg. The manager of the Bijou, Mr. Richard Gulick, was a friend of my father's, and I prevailed upon him to take me behind the scenes. He took me in the dressing-rooms of Mr. Wilson and Miss Jansen. While in Miss Jansen's dressing-room I tried on some of the hats and costumes she wore in the opera. While traveling on the road a year later I was wearing those very hats and costumes."

"What are the operas you have appeared in during the seven seasons that you have been on the stage?"

"*The Lion Tamer*, *Erminie*, *The Merry Monarch*, *The Devil's Deputy*, *The Chieftain*, and *Half a King*. My mother always travels with me when the company is on the road, and at the end of the season we go to our summer home at Sewickley, where I have ample opportunity to enjoy my favorite pastime of riding and driving."

"I thought collecting books was your favorite pastime?"

"I should rather call it a hobby. Everybody has a hobby, you know. I must have caught the craze for collecting books from Mr. Wilson. Anyhow, he has taught me a great deal about rare books. My special hobby is Mythology. I have actually compiled a mythological dictionary for my own use. I suppose I could buy a mythological dictionary for a dollar or so, but there's no accounting for hobbies. You see, I started in to read the poets of English literature. Every time I ran across an allusion to mythological characters I would look them up. I became so interested in mythology that I wanted to know all about the subject, and I found that compiling my own mythological dictionary was the best way to familiarize myself with the subject. Oh, I've another hobby."

"What, another?"

"Yes, sir! I've a sentiment, epigram, or something of that kind written and signed by most of the prominent actors and actresses on the American stage. I wouldn't part with that collection for a small fortune."

"So, after all, the stage is your real hobby?"

"My hobby? It's my life! I'm very fond of literature and music, but the stage—I just live in it and on it, think of it by day and dream of it by night. I'm just as full of enthusiasm for my work to-day as when I first began my career. I'm not satisfied with whatever success I have been fortunate enough to attain at the outset. I'm constantly working, thinking, studying, striving to do something better. I trust it will not sound egotistical on my part to say that I have an artistic temperament. I've noticed that when public performers depend entirely on their popularity with the public, when their artistic achievements convince them that they have become a fad and can rest on their oars, so to speak, that then they take a speedy drop. That's why I keep on studying. I could never be content to put down my hands and rest."

"And you don't mind the discipline that is said to prevail in the Wilson company?"

"Mind it! I'm Mr. Wilson's coadjutant in advocating and enforcing it. It's discipline that has helped to make the Francis Wilson Comic Opera organization so successful. Nothing is required of the members of the company but what is right and reasonable. I try to obey all the rules to the letter. If rehearsal is called at 10 o'clock, I don't take the liberty of sauntering in at half past 10 o'clock because I happen to be the leading woman of the organization. Show me a company that is run on a happy-go-lucky plan, and I'll show you a company that is bound to go to pieces sooner or later. But you mustn't imagine that anything like red tape prevails in our company. Not a bit of it!

We're just like a happy family. And so long as members of the company don't break the rules governing rehearsals and performances, or do anything tending to bring disrepute upon the organization, they can do just as they please. And you can imagine that Mr. Wilson is well qualified to keep us all in good humor. He sees the comic side of everything—even mishaps."

"What sort of mishaps?"

"Principally stage mishaps. For instance, one night we were presenting *The Lion Tamer* in Chicago. In the last act Angelina and Casimir ran from opposite sides of the stage to embrace each other. Mr. Wilson in this scene that night unintentionally ran toward me with such violence that he threw me on the stage and fell over me. My head struck the stage, and Mr. Wilson lifted me up, as if it were part of the stage business, but asked me in a stage whisper whether I was much hurt. I whispered back that I was all right, and we finished the scene. Just as I was leaving the stage Mr. Wilson exclaimed, 'Angelina, you'll find the arnica bottle on the kitchen table,' and this improvised line was received with roars of laughter from all over the house. I guess I've told you enough now for one interview. Besides, I'm due at rehearsal. Come some day and take a look at my autographic letters from stage celebrities. Good-bye."

## THANKFUL THEATREGOERS.

A number of theatre-goers of New Orleans have addressed to *THE MIRROR* a letter of appreciation of the appearance in that city during the recent yellow fever epidemic of the members of the Eugene Blair Dramatic company, the Humanity company, the Grand Opera company, the Kelly and Mason company, and the organizations playing *The Last Stroke* and *Hogan's Alley*. The letter says: "When other attractions had canceled their engagements, when all other forms of amusement had been abandoned, these good people, by remaining loyal to their contracts, and in several instances volunteering their services to our local managers, and by their presence in our city were thus the means of affording a saddened and heavy-hearted people many hours of recreation and enjoyment. When a large majority of our residents of means had fled our stricken city, when there was separation of families, when our neighbors and friends, aye, even our relatives in sister States, frantic with fear, looked upon us with horror; when quarantine was being enforced relentlessly; when traffic in and out of our city had been almost entirely suspended, these good people, regardless of personal danger, came among us bringing good cheer and comfort. Surely they came as a bright ray of sunshine to gladden our depressed spirits. And in the future when shall be recalled the experiences of 1897, perhaps the pleasantest thought of those bygone days will be associated with the visit of those good people who are an honor to the theatrical profession."

## THE REMARKABLE RATS OF CLEVELAND.

Last Summer while the Star Theatre at Cleveland, O., was closed the place was overrun by rats, in fact so much so that it became necessary to place a number of traps to capture the nasty rodents, who had caused much damage. Six traps were set, but the rats were wary, for only three were captured. When the season opened the traps were stored, except one in a small room which was forgotten. One day last week, while Manager Drew was looking for work for the janitor, he came across the trap and found it inhabited by a mother rat and seven others nearly full grown. They had a cozy nest of programmes and carpet ravelings and seemed to be in good spirits. It is supposed that the young rats were born shortly after the mother rat had been made a prisoner, and when able to get about were taught to forage for food and return it to the mother in the trap. Managers Drew and Campbell's sympathies went out to the little prisoners, five of the young ones and the mother being, at the time of discovery, too large to get out of the trap and two on the outside too large to get in, so instead of killing them they were sent to another part of the city and given their freedom.

## HOLIDAY RATE SOUTH.

The Southern Railway takes pleasure in announcing for the Christmas and New Year's holidays, 1897-98, reduced rate round-trip tickets to all points south at one and one-third first-class fares for the round trip. Tickets on sale December 22d to 25th, inclusive, also December 30th-31st, 1897, and January 1st, 1898; extreme limit, January 4th, 1898.

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## PROFESSIONAL DOINGS.



John W. Vogel, who is pictured above, seventeen years ago left his home Chillicothe, O., to join the mailing car of Sells Brothers' Circus, and from that day to this he has been identified with attractions of extraordinary merit. The following season found him general agent of Thatcher, Primrose and West's Minstrels. When this firm dissolved Mr. Vogel was made business-manager of Primrose and West's Minstrels, remaining in that capacity the three following seasons. His untiring energy and clever business methods caused other owners to bid for his services, and it was not long until he was a "head-liner," to speak, at least from a salary standpoint. Al. G. Field finally secured him as manager of his several minstrel enterprises. He remained for five seasons, closing with Mr. Field last Summer for the purpose of organizing his novelty creation, *Darkest America*, said to be the biggest, best, and most expensive colored amusement institution in existence, now playing a successful engagement at the Third Avenue Theatre, in this city. He has about completed his arrangements for next season, having in preparation *The Afro-American Operatic Extravaganza* company, with one hundred people in the cast, requiring three cars to transport the company and effects. Edwin De Coursey, Mr. Vogel's business-manager, says that their business has been phenomenally large.

Osborne Searle will play the leads in *The Name of the Czar*.

Lillian Kennedy is singing with great success "Little Cotton Dolly," a coon song by Richard H. Buck and Adam Geibel, also "Only a Letter," by John A. Connelly.

Flora Stanfield has made such a pronounced success in the title-role of *The American Girl* that A. Q. Scammon will feature her in the part.

Chauncey Olcott's annual engagement at the Fourteenth Street Theatre will begin on Jan. 31.

A benefit matinee was given at the Knickerbocker Theatre last Friday in aid of the New York Infirmary for Women. Charles Walcott, Mrs. Thomas Whiffen, Nat C. Goodwin, Maxine Elliott, and Julia Arthur appeared.

W. H. Funk's beautiful painting of Nance O'Neil was exhibited last Tuesday at private view in the studio of F. H. King in Fourteenth Street.

William Friend is receiving many flattering notices for his capital impersonation of Captain Cyprian Streetfield in *The Sporting Duchess*.

Marian Chapman will be leading lady for J. H. Stoddart in his starring tour in *Beside the Bonnie Briar Bush* next season.



## AUSTRALIAN TOPICS.

Things That Have Happened—New Productions—Personal Items.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Nov. 1.

At the Melbourne Princess, A Royal Divorce, by The Knight-Ferrar company, is proving an unqualified success.

Maggie Moore is at the Melbourne Royal, Jacqueline being her opening piece.

Bracey's Opera company is doing a good business at the Adelaide Royal.

The Knight-Ferrar company will shortly leave Melbourne for Brisbane, where The Sign of the Cross is to be produced.

George Rignold is reproducing a number of his most popular plays at the Sydney Royal, and talks of reviving Joseph of Canaan.

Frank Thornton has taken Charley's Aunt to Adelaide.

The Two Little Vagabonds has replaced The French Maid at Her Majesty's, Sydney. Mr. Titheradge is in the cast.

At the Sydney Lyceum Fallen Among Thieves has succeeded At Duty's Call.

Blande Holt is doing a big business at Dur-don, New Zealand.

Elsie Lander, from the leading American theatre, commences a melodramatic season at the Melbourne Royal next month.

In Williamson and Musgrove's Comic Opera company John J. Burke has replaced George Lauri, who has joined Harry Rickards.

Emma Wangenheim is touring the New South Wales country districts with an operatic company.

It is reported that Edith Crane, with a company of her own, is to revisit Australia next year.

Williamson and Musgrove have engaged Madame Albani to give a series of concerts in Australia early next year.

Grattan Biggs is playing Irish drama at the Brisbane Opera House.

Mr. and Mrs. Robert Brough have decided to return and settle in Australia at the close of next year.

Most of the members of Williamson and Musgrove's Musical Comedy company will appear in the pantomime at the Melbourne Princess.

The only pantomime this year in Sydney will be that produced at the Palace by Harry Rickards.

Harry Paulton and Alma Stanley have gone to New Zealand.

Alfred Dampier and family have sailed for England. They will be absent about two years.

At the conclusion of the Rignold season the Sydney Royal will be occupied by the Pollard Opera company.

A Bunch of Keys, at the Sydney Palace, has proved the turning point in the fortunes of that pretty theatre.

Michael Nolan, of "Annie Rooney" fame, will shortly be in Australia, having been engaged by Harry Rickards.

The Christmas novelty at Her Majesty's, Sydney, will probably be La Poupée.

At the Sydney Lyceum The White Squadron is in rehearsal.

Marie Lloyd and Cinquevalli are among the artists engaged by Harry Rickards for Australia.

Ashton's Circus is touring the New South Wales country districts.

Carl Hertz declares that Australia is his mascot.

Wallace Brownlow is doing well as proprietor of the Exchange Hotel, Kalgoorlie, Western Australia.

Walter Bentley will be a candidate for Parliament at the next general election in Queensland.

At the Melbourne Cambridge Hall Will Cosgrove is producing Fun on the Bristol to moderate houses.

Miss Agnes Brooke, a young Australian actress of prominence, has joined George Rignold's company.

Manager Williamson is credited with a desire to return to the stage.

Professor Merritt runs Carl Hertz dangerously close in Australian popularity.

Fanny Wentworth's artistic performances have not "caught on" in Australia, many of the points familiar to Londoners not being understood.

Alfred Bellman and Lottie Moore have become such firm favorites with Australian audiences that they may elect to settle in the colonies.

Peggy Pryde is expected shortly in Australia, under engagement with Harry Rickards.

The Flying Jordans are doing well, under canvas, in New Zealand.

Tom Woodwell, the Avolos, the Waldrons, and Lillian Tree are among the attractions at the Sydney Tivoli.

Harry Rickards' Biograph company is playing a short season at the Sydney Criterion.

Athas and Collins, the Selbnis, the Haytors, and W. Y. Winton have been the leading stars at the Melbourne Opera House.

Ada Delroy has just concluded a successful season in Western Australia.

Carl Hertz has left Australia, taking with him a full treasure chest.

Harry Coghill and his variety company are in the Victorian provinces.

Hudson's Surprise Party is at Broken Hill.

The Haytor combination have accepted a re-engagement for six months with Harry Rickards.

The Fitzgeralds have opened their circus season at Perth, Western Australia.

Allan and Hart are returning to London to fulfill engagements.

Harry Rickards has three variety theatres—the Tivoli, Palace, and Criterion—open in Sydney.

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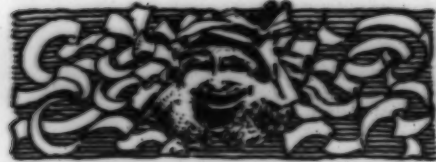
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## THE NEW YORK



# THEATRE WORLD

1432 BROADWAY.

NEW YORK: SATURDAY, DECEMBER 18, 1897.

PRICE THREE CENTS.

## TELLING WORK OF THE WORLD.

A GREAT NEWSPAPER'S EFFECTIVE FIGHT AGAINST THE TRUST.

**Its Arguments Unanswerable and Its Statements of Fact Uncontroverted—It is Aided by the Press of the Country and the Result is Inevitable—The Trust is Doomed.**

The New York World continues its telling work against the Theatre Trust from day to day, and its articles are widely copied in the press. Many of its strong utterances against this "peculiar abomination" follow:

There was a laugh along Broadway yesterday at the feverish effort made by Charles Frohman through the medium of his news bureau at the Empire Theatre to convince the actors that he was their greatest friend, and at the same time to launch a threat concerning his future operations. The actors have been treated before to the booming of the Frohman cannon by the Napoleonic manager himself. They remember how last summer a New York newspaper was permitted to eclipse its contemporaries with columns from Mr. Frohman's press agency in London, in which it was told that he was to become an international manager on a tremendous scale, with a personally conducted theatre in London and a chain of houses connecting London, Paris, Berlin and other cities.

**Great Man Abroad.**  
The personally conducted London theatre proved to be the Duke of York Theatre, a small, out-of-the-way house, the lease of which Mr. Frohman held for one week. The "chain" consisted of the performance, under temporary rental, of "Secret Service" for four weeks in London, whence, to make Mr. Frohman an international manager, it was moved to the Renaissance, in Paris, which was rented for one month. The play fell flat and with it the international managerial balloon. This was the total of Mr. Frohman's invasion of Europe, but now he is to take a shipload of actors abroad, according to his "interview," and to do unheard of wonders in ways theatrical. He even offers to join the new alliance of stars and producing managers that is fighting the Trust. It is said openly that Mr. Frohman is keeping his partners in the Trust in a state of nervous prostration by alternately declaring himself in and out of the combine. It is known that he is ashamed of them and would like to be clear of them, but he is in too deep to get out with a whole skin.

Mr. Frohman is saying very bitter things about those who have pointed out the iniquities of the Trust and America is seriously threatened. Broadway, the clearing house for opinions, says he is "rattled." His defense of the Trust consists in telling about what he did theatrically before there was a Trust and what he intends to do on his own account.

**"Business" Methods in Philadelphia.**  
Mr. Frohman says the Trust is honest, and that if he did not believe so he would "leave it in a minute." It is suggested that he cannot be ignorant of the one-time well-ventilated business methods of Nixon (Nirdlinger) & Zimmerman, his Philadelphia partners, whom Manager Ariel Barney showed, by the parallel-column device, to have rendered to attractions playing at their houses bills for newspaper advertising of from \$50 to \$200 more than the bills actually rendered the theatre by the newspapers. He cannot have forgotten how Mr. Perley, as manager for Modjeska, established by the aid of the Pinkertons the fact that there existed in Philadelphia an agency for the sale of personal passes to the Nixon & Zimmerman theatres, by which every visiting company was mulcted. These are only instances of some of the things Mr. Frohman must know, and yet he vows for the honesty of the Trust. He cannot but know the personal history of some of the men with whom he is associated, and yet he is willing to lend his name to their enterprises.

The Trust, in its various companies, employs several hundred chorus people, supernumeraries, and the like. A woman applies for an \$18 a week road position at Klaw & Erlanger's office. She is directed to an employment agency that is hand and hand with the Trust. The applicant gets the place, paying one-half of her first week's salary to the agency, when she might just as well have been engaged direct. Of course, the agency pays tribute to the Trust.

**Secret of the Trust's Power.**  
The editorial in the "World" yesterday calling attention to the secret of the Trust's power was much commented on as a pointed and pertinent explanation of the situation. The star cannot duplicate himself or send out inferior No. 2, No. 3 and No. 4 companies at himself, as the Trust does with its New York successes. The star cannot compete with the sweat-shop play producers, and is outbid by them with the playwright.

There is, it is held, no such thing as overproduction in theatricals. There are not enough of high-class productions. One of the blights of the Trust's methods generally talked about is overduplication, which is not to be confounded with overproduction. Not only is it possible for Mr. Frohman and his associates, by doubling and trebling their receipts from only one source, to pay the authors' terms, with which the star or independent manager cannot possibly vie, and thereby monopolize, so to speak, the works of playwrights, just as the Trust has monopolized the theatres, but they are also enabled to control practically the supply of actors and actresses. Furthermore, the injury Mr. Frohman and his partners are declared to do the theatrical business is enormous. Communities fooled over and over again by a second and third company decline to go and see the genuine article when it is brought to their towns. And over and over again

eminent players have been told that the people of certain cities would not go to see them on a first night until they had been really assured by the personal observation of a daring few that the star advertised was certainly there and that the play and company were as represented. "We have been fooled too often," they said, "by Frohman companies."

**Curse of Duplication.**  
Every theatre and every manager must, it is asserted, insist that he receive the original company that has made the fortune and reputation of the play it brings; must not be a party to the fooling of the public in his city with a poor imitation.

If managers insist upon receiving only the first-class and original companies that have created the success of a play, they will destroy the long and fictitious runs of plays in New York city, where business is bolstered up with deadheads and the outside world made to believe that a play is an enormous success and has been running for months to great business.

Productiveness will thus, the students of the situation say, be given an impetus if proper conditions prevail, and the corner in playwrights now enforced by the Trust will be broken, permitting the infusion of new blood into the body theatrical and insuring a true prosperity to the actor and fair treatment of the public. Present conditions are shown to be favorable only to a few established writers of plays.

**Their Impotent Rage.**  
The impotent rage of the members of the Trust is manifested in more ways than one, but there is much of similarity in everything they do to stem the torrent of accusation their wrong doing has released. Abraham Erlanger's piece de resistance for the reassurance of his friends yesterday, was that he had in his safe, so that it could be served at his pleasure, a warrant issued by the Federal Court for the arrest of one of the anti-Trust warriors, charging him with criminal libel. It was not exhibited.

Thus was disclosed, in a great emergency, the wonderful "pull" the theatrical booking agent has with the United States Government, in which he is permitted to exercise an unheard of privilege. Few of his visitors were so simple as to swallow such moonshine, and few failed to comment upon the absurdity and weakness of such a pretension. The so-called warrant is thought to be just as tangible as is the Trust's honesty, for which Charles Frohman is, up to date, the only sponsor.

Mr. Frohman has been persuaded to become the spokesman and defender of the Trust. He is known to be the sole element in the combination that bears about it the slightest vestige of respectability. He has been more than fairly treated, it is asserted, in view of his ugly connections. He is regarded as really the head and front of the offending, for as the chief feeder of productions to the Trust, he has enabled the petty schemers with whom he is associated to rear their thiel edifice of monopoly. Mr. Frohman's position is pointed out to present two special phases, one ridiculous, the other pitiful.

In the intermittent "interviews" it is shown the would-be dramatic Napoleon marches his soldiers up the hill and marches them down again, trying as feeblers, through feeble mediums of reaching the public, first the threat that he will desert the theatrical field and create chaos, and then that he is about to launch ventures of undreamed of magnitude. These are to both frighten and enjoin, and are meant for the players. They merely make laughter, for the whole theatrical fraternity is overjoyed to see Mr. Frohman on the gridiron of publicity.

**A Boomerang.**  
The attack on Richard Mansfield in Philadelphia Friday by the Trust brought all the members of that combination together in New York city yesterday. Samuel L. Nixon (Nirdlinger) and Fred L. Zimmerman, the Philadelphia contingent, came over in response to an urgent call from their partners and there was a long conference. The astounding manner in which the boomerang rebounded showed the schemers that they had made a serious error in their efforts to humiliate the actor-manager.

The trumped-up charge in the police court had aroused such general indignation that the few influential newspapers remaining neutral in the war on the Trust were impelled to print the facts and to permit Mr. Mansfield and A. M. Palmer, his manager, to say that the episode was the result of Trust revenge methods. Thus, by this one petty act the Trust raised up new enemies and is being more generally exoriated than ever before. Nixon & Zimmerman were sent back to Philadelphia with the injunction that they must prove to the newspapers that they were not concerned in the attack on Mr. Mansfield, and to give him, if possible, another "bump" before he left town, but to do it in a more skillful manner.

**New Productions Discouraged.**  
A dozen or more new productions planned for this season were abandoned temporarily because of the menace of the Trust. To make a new production its promoter must shoulder all the pecuniary responsibility and the chances of success. If his play opera succeeds, then he must divide his earnings with the greedy speculators, or take his chances in booking with the existing independent theatre. The Trust was too powerful to permit of such ventures, and those with new plays and operas are waiting for the fall of the combine before they try their wings.

A clever theatrical manager of long experience announced yesterday that he was preparing for personal observation and the advantages of brother managers a volume devoted to the "business" methods of Nixon (Nirdlinger) & Zimmerman, the Philadelphia end of the Trust that Mr. Frohman says is honest. The book is to be used for reference by attractions that may hereafter play in Trust theatres in Philadelphia. It will be an expose of all the tricks of the trade by which visiting attractions have suffered pecuniarily in the past, and will exploit some most ingenious devices for "skinning the cat."

**It Has No Friends.**  
Of all the many people on the stage to-day not one has yet been found who has a single word to say in favor of the Trust. Nearly every actor and actress of any prominence whatever has declared that the combine was despicable and ridiculous to the dramatic art, and that they gladly

hailed the promise of freedom from the petty tyranny of the money grabbers. There have been many words written from the very depths of the heart on this subject so vital to the people of the stage, and soon the plunderers of the drama will learn still more of the contempt and loathing in which they are held by the men and women of the players' fraternity.

In its successful efforts to place before the public the truth about the Theatrical Trust, the "World" has devoted itself mainly to pointing out the business enormities perpetrated by the speculators and to showing that the art side of the stage was being degraded and subjugated. There are other aspects of the Trust's iniquity that come much nearer to the heart of decent people than even the ruin of an art so generally esteemed.

One of these is the putting into bondage or the attempt to enslave in an unspeakable manner the womanhood of the stage. But enough of these things that have either been done or planned are known to rouse the indignation of every honest man and woman.

**Has Cornered the Market.**  
Charles Frohman has asserted that he and his associates are encouraging the drama by paying the highest prices for plays. It is pointed out that the Trust is doing just the opposite thing. It is freely commented upon that Sardon, Henry Arthur Jones, Sydney Grundy and the few other playwrights of this time have in the last two years produced nothing of worth. Sydney Grundy's only production to be spoken of was an adaptation from the French.

The Trust has cornered the market for plays. It buys everything the leading writers produce and orders plays ahead from them so that no one else may possibly have a chance to buy. The result is that the playwrights, who under the former open and fair competition and rivalry gave the best work that was in them, have become now nothing more than hack writers. They can sell to the Trust whatever they write, no matter how poor it is, for there is no competition.

The efforts of unknown and possibly undeveloped great writers of plays are either refused a hearing or are bought for a trifle and tucked away in some obscure corner. The conditions that have resulted have not only affected the American drama, but have had a very evil effect upon the stage everywhere.

**Plans of the Alliance.**  
The alliance of stars and attractions, formed to do away with the Trust middlemen, has prepared its platform. It is a broad agreement, upon which all the players can stand for united action. The by-laws are to be of after consideration and the result of an interchange of thought by those concerned. While consideration for their art has been the lever that moved the players to unite, the business features of the profession have been carefully studied out in their application to the new movement. It is not proposed to ask any one to ally himself with a venture not conceived with a full appreciation of sound business principles.

Familiarity with the present situation enables the promoters of the independent enterprise to assure their co-workers that attractions can be routed in every direction, and that the Trust will be powerless to interfere or hamper. In a word, the plan is built on a certainty and not on mere possibilities. The name selected for the organization is "The Association for the Promotion and Protection of an Independent Stage in the United States." Government is placed in the hands of an executive committee, and all the details of conduct are provided for in an unexceptional way. The essence of the agreement is embodied in this clause:

"The undersigned and all persons who may hereafter become members of this association promise and agree to and with each other to book their attractions only in such theatres or places of amusement whose managers or proprietors will enter directly and personally into contracts with the members of this association, either directly or through the intervention of the said office or booking agency, established in this agreement, without the intervention of other agents or middlemen."

It is provided that members are not forbidden to book in a Trust theatre "if the manager or proprietor of such theatre is able and willing to make proper terms without the intervention of any other agent, middleman or booking concern." The Alliance will establish its own booking office in New York City, place over it a competent manager, and the office will be free of connection with any existing booking agencies or dramatic exchanges. The expenses of the office will be paid pro rata. It was deemed necessary to provide for a forfeiture should a member violate the terms of the agreement, and the sum to be so forfeited is set at \$5,000. This clause has been heartily approved by all to whom the agreement has been submitted. The association is to be incorporated, and the joint agreement is to be terminated, unless further extended, on Dec. 31, 1899.

The promoters of the independent Alliance are prepared to show that even with the conditions now existing no risk is to be taken in joining in the united action. "The fear, if it exists, that theatres may not be available for the independent attractions can readily be dispelled. The exact status of the theatrical situation in each State is being put into ready reference form and will be printed by "The World" to-morrow, so that the conditions can be understood as by looking at a map. Arrangements have been made so that the independent attractions may route themselves with as much freedom of action as before the advent of the Trust and with much more facility.

**Now the Appointed Time.**  
With the entire reputable press of the country arrayed against the speculators, with every theatre manager in the land protesting because of broken contracts, with attractions indignant and humiliated because they have become the prey of a band of harpies, and with the public on their side, the fratricide of the stage has victory and liberty in its own hands. Liberty is thought to be dangerous. If the players do not help themselves, now that everything has been done for them to save them, they will never again be able to win sympathy and aid. If the Trust is permitted to live beyond this season it is agreed that a large proportion of the actors will be nothing more than serfs under masters they cannot but despise. The door of liberty stands open and he who will may enter.

## FRANCIS WILSON'S TRIUMPHANT TOUR.

THE PEOPLE TAKE UP THE CAUSE OF A POPULAR PLAYER.

**A Speech on the Trust Demanded in New Haven and Endorsed by the Local Press—A Procession Headed by a Band in Waterbury—The Trust Must Go.**

The great and rapidly growing public sentiment against the Theatrical Trust was splendidly attested this week by the receptions accorded to Francis Wilson at New Haven and Waterbury—receptions that took the form not alone of great enthusiasm upon Mr. Wilson's speeches in the theatres, but of tremendous public demonstrations in the streets. Mr. Wilson's fame as a Trust-fighter, as well as an artist, is already familiar in New England, where the feelings of the people are aroused against the slave-driving ethics of the Trust and its engineers.

At New Haven an enormous audience greeted Mr. Wilson with an ovation. There were deafening cries for a speech, and shouts of "What about the Trust?" In reply, Mr. Wilson said:

"This may be the last opportunity which I shall have of appearing before you because of the efforts of the Trust. Of course I have a grievance, and it is said that one should beware of a man with a grievance."

"Now there are trusts and trusts, some good trusts and some bad trusts. The Theatrical Trust, I firmly believe, to be a bad one. Its purpose is purely mercenary, and if it is successful it will serve but two purposes: the first to enrich the members at the expense of the players and the proprietors of theatres, and the other to degrade art. The Trust exacts a percentage of earnings of companies and another percentage from the house; it works both ends of the game."

"I repeat that this is an iniquitous Trust and hold that it will lower the art of acting, for in order to meet their demands the companies must be made up of poorer actors, supplied with cheaper scenery and with inferior costumes; in fact, everything must be cheapened."

"There are few of us nobler spirits, and I think I may justly say that we are nobler spirits, who will not submit to the dictation of the Trust. Some of those who do not wear the yoke of this combination are Richard Mansfield, James Herne, Mrs. Fiske and three or four others, and we hope that we may be permitted to follow our art without paying tribute to the Trust."

These words were received with tumultuous applause. The enthusiasm was infectious, and the actor was notified that the citizens would see him safely and gloriously on his triumphal march toward Boston. Accordingly, a special train bore two hundred enthusiastic New Havenites and the Second Regiment Band to Waterbury, where Mr. Wilson opened the new Poli Theatre, on Wednesday. The visitors, led by the band, paraded through densely crowded streets from station to the theatre. Mr. Wilson walked from his hotel to the playhouse, and was cheered again and again. Hundreds were turned away from the theatre doors, and the house was packed in every part. The ovation given to the comedian was almost overwhelming in enthusiasm. In response to cries for a speech, Mr. Wilson outlined the status of the war on the Trust, and concluded by asking the people of Waterbury if they would not dedicate their new and beautiful theatre to freedom, and keep it so, that he and other players they cared to see might visit them whenever they would.

After the performance Mr. Wilson was escorted by more than 1,000 persons and a band from the theatre to the Union Club, where he was entertained. The Trust and the fight upon it were the principal themes and Mr. Wilson was heartily congratulated for his brave stand against the mercenaries.

Speaking of the extraordinary event, the New Haven Evening Register said, editorially:

Francis Wilson, the comedian, took advantage of a call before the curtain last evening, to attack the Theatrical Trust. It was a sound and a brave speech he made, such as both Mr. Mansfield and Mr. O'Neill have made in other cities. These gentlemen deserve the support of the public in their resistance to the arbitrary and autocratic demands of this insidious combination of theatrical managers.

The New Haven Morning News in an editorial said:

The manner in which Francis Wilson's protest was received by the audience in the Hyperion last night pleasingly demonstrated that the people are still willing to generously support any man who refuses to become a party to the movement which seeks to degrade art and artist for mercenary gain.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - DECEMBER 18, 1897

THEATRICAL "TRUST" SUPPLEMENT No. 6.

*Such is the infection of the time  
That present medicine must be ministered  
Or overthrow incurable ensues.*

SHAKESPEARE.

## THE RISING TIDE.

A FLOOD of new journalistic expressions against the Trust is presented by THE MIRROR this week.

The press throughout the country is alive to the evils that threaten the theatre, and is dealing faithfully with the abominable combination whose operations are selfish and deceitful, and whose powers have been used to cripple, oppress and crush honest opposition to its schemes and mandates.

No influence, no combination, can withstand the journalistic opposition now making against the Trust—an opposition which the Trust, with a peculiar fatuity that characterizes the men who compose it has invited, but now cannot placate—and the doom of the Trust is written.

## KNOW THEM BY THEIR WORKS.

A NEW YORK newspaper eccentrically known to fame some years ago because it daily printed a biblical text at the head of its secular opinion, but which has of late fallen into a desuetude as pronounced as its dramatic department is degenerate and ungrammatical, gives the impression that most of its theatrical ideas come originally from the mind of CHARLES FROHMAN, and that one of his lesser press-agents whips them into the form in which they appear.

This paper, which practically alone defends the Trust, the other day published an interview with a manager who was represented as saying:

It is all very well to say that art must be free; that reads well. But, as a matter of fact, art cannot be free. Why, in the principal countries of Europe the leading opera and dramatic companies are subsidized by the government. There is plenty of art, for instance, in the Theatre Francaise and the Paris Grand Opera, but both of these institutions are subsidized.

And the Theatre Trust was held up as representing in this country that paternal care bestowed upon the theatre abroad by government. Could idiocy farther go?

Art abroad is nourished, cherished, fostered and developed by a system in which men like those who seek to dictate the theatrical affairs of this country would not be permitted to serve even in menial positions.

The Theatre Trust nourishes nothing but its own enterprises. Those it nourishes on the blood of others' enterprises. It cherishes nothing that is related to art but the money that may be squeezed out of art. It fosters nothing unless it gets a percentage of the receipts. It develops nothing that will ever live in an honorable place in stage history. It is "a peculiar abomination."

Let it not be forgotten—in due legal course it promises to be enlarged upon—that the works of the Theatre Trust but reflect the characters of some of the persons who compose it. That proofs are plenty that at least one member of the Trust has practiced dishonesty after dishonesty upon those who at the time were legally his business partners; that another was in a criminal court, charged with attempted assassination; and that the career of still another was in keeping with the careers of several of his business associates.

And these are the persons who have the art of the American stage in their hands.

## THE QUICK AND THE DEAD.

THE policy of the Trust is a selfish policy. It hoards its own attractions at the expense of the attractions of others, even though it may "do the business" of the others in the accepted sense of that phrase.

When a Trust star makes a New York hit, heaven and earth—to say nothing of "bookings"—are moved to keep that star in New York. The "run" is nursed and fostered to its utmost possibility.

MAUDE ADAMS, a charming actress and woman, is under Trust auspices. She made a hit in New York as a star. She will be kept in New York all season at any cost.

JULIA ARTHUR, also a charming woman and actress, is not under Trust auspices, but she is in the power of the Trust, through the operations of the Trust booking or "shifting" agency.

One of the original and hollow pretenses of the Trust was that it could equitably work to the advantage of all who placed their bookings in its hands, and the Trust emphasized its alleged anxiety to so "shift" bookings as to permit the stay in New York of any attraction that might make a metropolitan hit.

That policy is pursued only with its own stars and attractions by the Trust and to the disadvantage of those who compete with it.

Miss ARTHUR made a hit at Wallack's that justified her stay in New York during the season. Yet Miss ARTHUR was crowded out of Wallack's at a time when she was playing to standing room by KLAU & ERLANGER, the Trust's "shifting" agents, who put in her place their own play, A Ward of France, which has been a ghastly failure on the road, which is generally "slated" by the New York press, and which is playing to houses very clumsily "papered."

This is the "system" of the Trust illustrated; and this is Wallack's transformed for the time

from a place of legitimate dramatic life to a theatrical morgue.

## INDEPENDENCE—LIBERTY.

THE alliance of independent artists who have banded together to liberate the stage of this country from brutal and sordid domination is growing, and at the proper time the names of those who compose it will be made public.

That publication will give the Trust its death blow. The names of those already pledged to the cause will in combination open the doors of many theatres now shut to independent artists, solely through the fear of their losses; that opposition to the Trust will be ineffectual.

The newspapers of the country are emphasizing the fact that even a few of the greater artists can destroy all Trust calculations and schemes. And these newspapers point out the certainty of the defeat of the Trust, when even a few stars work together independently. The effrontery of the members of the Trust in assuming as their own "capital" the art and drawing power of actors, and in taxing that art and drawing power for their own benefit, while they themselves are illegitimately competing with it, has aroused the press to a unity of denunciation that dooms the Trust. This subordination of the good of the many of a great profession to the profit of a few parasites affords one of the most amazing developments of audacious commercialism ever recorded.

The alliance that is organizing is carefully considering every question of government, and will be carefully officered. It will have headquarters in New York, where its bookings will be made, and it will deal directly with local managers, ignoring all intermediaries. Its general interests will be administered by an executive committee, and each member agrees to forfeit \$5,000 if he or she shall violate any cardinal principle of the association.

The alliance will be known as the Association for the Promotion and Protection of an Independent Stage in the United States, and every artist who believes in liberty and detests the slavery that the Trust system involves should be enrolled under its banner.

## JOSEPH JEFFERSON.

No phase of the battle against the Trust has excited so much interest as that of which JOSEPH JEFFERSON is the central figure. Nothing has more injured the Trust than Mr. JEFFERSON's impeachment of it, while yet he declines to act against it.

Can it be that Mr. JEFFERSON is so bound up in his art that perhaps he gives too little heed to the material aspects of the theatrical business, and concerns himself too little as to the character of the persons who at the moment have that business—including Mr. JEFFERSON's portion of it—by the throat? If Mr. JEFFERSON should continue placidly in the hands of the Trust, while denouncing the Trust as an evil institution, the Trust will, in due time, no doubt be revenged upon him as it revenges itself—or tries to revenge itself—upon others who, even by word of mouth or in print, oppose it.

It was but natural to suppose that Mr. JEFFERSON would join the alliance of actors, now forming for the protection and promotion of stage art, because that alliance will naturally oppose the Trust, in denunciation of which those who have already cast fortunes with the alliance have been as outspoken as has Mr. JEFFERSON. In fact, the members of the Trust themselves were so certain last Monday that Mr. JEFFERSON would espouse the cause with which he had by his words shown himself to be in sympathy that they caused their literary person, one KLAU, to write, for publication the following "arguments" directed against Mr. JEFFERSON:

That Joseph Jefferson, who stands as the Nestor of Art, has given as his contribution for the American drama and dramatics, in his whole career, one new play, named Rip Van Winkle.

The fact that Joseph Jefferson raised his terms five per cent. in Detroit on Mr. Whitney, because Mr. Whitney was unfortunate enough to allow his theatre to burn down. There was one less theatre in the town and Joseph Jefferson became a "trust" all by himself.

It matters not that the sheet which printed the above is obscure, or that, being the boasted "organ" of the Trust, it is regarded by everybody else with contempt, or that the attack on Mr. JEFFERSON is as vile as all else that emanates from its source. The fact stands out that while Mr. JEFFERSON, as he puts it, was loyal to his managers, his managers—members of the Trust—themselves realizing that Mr. JEFFERSON might consistently join his "friends and comrades" in their fight against the wicked and demoralizing influences of the Trust, at once began venomously to vilify him.

Mr. JEFFERSON's first declaration against the Trust was made on March 23 last, when he said:

It is advanced that the combination gives great power to managers, and will enable them to crowd some of the companies off the entire list of houses by refusing their terms and thus assuming the nature of a Trust. I am conservative and old-fashioned enough to believe that the Syndicate will likely have it in its power to dictate both terms and theatres to the attractions, and so I do not approve of it.

Several days ago Mr. JEFFERSON announced in the World:

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

Efforts were made by members of the alliance to get Mr. JEFFERSON to join the independent movement. Efforts were also made on behalf of the Trust to induce Mr. JEFFERSON to repudiate the independent movement. The veteran actor took neither course, but remained neutral, as he expressed it, in the following dispatch to the World:

Will you kindly allow me to define my exact position in regard to the present dramatic controversy? I find in your issue of Saturday last that my name is joined to those members of the theatrical profession who are opposed to the Theatrical Trust. While I have great respect for these ladies and gentlemen, and am in sympathy with their movement, I have declined to join them for the following reasons:

First, there are many members of my calling

who are either in the companies or are being starred by the Trust. They have not come forth to join against their managers for very obvious reasons. Not only is it to their interest to stay with the Trust, but it might be deemed disloyal for them to desert it.

Now, then, here are two distinct parties of actors virtually arrayed on either side. I have friends and comrades in both factions, and deem it proper, at least for the present, to remain neutral. Besides this, there are several old managers with whom I have acted for many years who might be affected by any change that I might make in my present stand.

While this is an unpleasant position, it is one that I now choose to occupy, and I am quite willing to bear whatever odium may be attached to it. Faithfully yours, J. JEFFERSON.

Mr. JEFFERSON errs in the statement that there are actors arrayed against the independent movement. Not an actor has lifted his voice in favor of the Trust. There are actors who, like the dean of the profession, are managed under Trust auspices; but, like him, even they are "in sympathy with the movement" against the Trust. From the view-point of dramatic art, it is a pity that Mr. JEFFERSON has not yet seen his way clear to a stronger encouragement of this alliance; but his friends believe he will eventually join it, as its cause is just, its aims are legitimate and patriotic, its victory is sure, and the force which it opposes is also opposed by the press of the country, which will never be satisfied until the Trust is dismembered and art made free.

## Newspapers Opposing the Theatre Trust.

New York World.  
Atlanta Journal.  
Boston Transcript.  
Buffalo Evening News.  
Baltimore American.  
Birmingham Leader.  
Birmingham (Ala.) News.  
Brooklyn (Mass.) Enterprise.  
Brooklyn Eagle.  
Chicago Chronicle.  
Chicago Tribune.  
Chicago Evening Post.  
Chicago Inter-Ocean.  
Chicago Times-Herald.  
Cincinnati Enquirer.  
Cincinnati Commercial Tribune.  
Cincinnati Prompter.  
Cincinnati Times-Star.  
Denver Republican.  
Denver Times.  
Des Moines State Register.  
Hartford Times.  
Harper's Weekly.  
Indianapolis Journal.  
London (Eng.) Era.  
London Referee.  
Louisville Times.  
Louisville Courier-Journal.  
Los Angeles Herald.  
Montreal Herald.  
Memphis Commercial Appeal.  
Minneapolis Journal.  
Milwaukee Herald.  
New York Commercial Advertiser.  
New York Tribune.  
New York Daily News.  
New Haven Register.  
Life.  
Louisville Courier-Journal.  
NEW YORK DRAMATIC MIRROR.  
The Criterion.  
Nashville American.  
Omaha Bee.  
Philadelphia Times.  
Poughkeepsie News-Press.  
Pittsburg Dispatch.  
Pittsburg Leader.  
Providence Journal.  
Providence Telegram.  
Rochester Democrat and Chronicle.  
Rochester Union and Advertiser.  
Rochester Herald.  
St. Louis Post-Dispatch.  
Springfield (Mass.) Union.  
Salt Lake Herald.  
San Francisco Bulletin.  
San Francisco Examiner.  
Savannah (Ga.) News.  
Toronto Evening Star.  
Toronto Evening News.  
Topeka (Kan.) State Journal.  
Troy Times.  
Washington Times.  
Washington Post.  
Washington Hatchet.  
Waterbury American.  
Winnipeg (Manitoba) News.

## Actors Discuss It.

Several prominent members of the Actors' Society of America attended an informal meeting in the assembly room of the Society last Sunday evening, at which many important questions relative to the interests of the organization were discussed. The most perfect harmony prevailed. The question of affiliation with the Federation of Labor was taken up and the proposed measure received almost unanimous approval.

A majority of those present expressed themselves as heartily in sympathy with THE DRAMATIC MIRROR and the World in their exposure of the nefarious methods employed against actors, and inimical to the profession, by the so-called Syndicate or Theatrical Trust, and the sentiments voiced in the meeting, while not officially expressive of the position assumed by the Society as a body, were emphatically indicative of the individual feelings of many of its members and of their opinions in this connection.

These meetings are to be continued every Sunday evening hereafter until further notice, by permission of the Board of Directors, the proceedings to be purely informal, for the purpose of bringing the members into more harmonious touch with each other.

## "Frohman's \$30,000 Production."

"Fancy dresses and costumes designed by Mrs. Henry Dazian and executed by Dazian."

This announcement is on the ninth page of the Academy of Music programme for Charles Frohman's production of The White Heather, and it is as wilful a perversion of the truth as any statement the Syndicate's head ever made.

Dazian made the costumes for the ballroom scene in the last act of the play—other "costumes" used in this "magnificent \$30,000 production" come from a second hand clothing store run by Louis Guttenberg & Son, at 26 Sixth Avenue, for the benefit of poverty-stricken members of the theatrical profession.

With no reflection upon the establishment of the Messrs. Guttenberg, which anyone may see and in which anyone in search of "costumes" or clothing made easy of purchase by reason of the fact that much of the stock is second-hand may be suited if taste or necessity lies that way, this exposure of a fraud on the public exploited in the name of a "great theatrical purveyor" is made.

## The Actor's Song.

Frohman is our friend,  
His heart is made of gold;  
He gives us wads to spend;  
He's brainy and he's bold!  
He loves us, one and all,  
With all his gentle heart,  
And he's in "the blooming business"  
For Art! Art! Art!

REFRAIN:  
What a friend we have in Frohman,  
The public soon will know!  
He's a philanthropic Roman,  
And his methods are not low!

O no!  
For his health he's in the business,  
For his health he'll soon get out,  
And Frohman, as a showman,  
Will be up the blooming spout!  
O shout!

Frohman is a child  
Of innocence, not guile,  
You'll know it by his mild,  
Bland and Ah Sin smile.  
He thinks of only how  
To make us rich and glad,  
But his PARTNERS in "the business"  
Are bad! bad! bad!

REFRAIN:  
What a friend we have in Frohman, etc.

Frohman is like silk,  
So soft, and smooth, and nice,  
And not of that bad ilk  
That cuts such rotten ice.  
He weeps with them, and prays  
To give us all they've got—  
But his PARTNERS in "the business"  
Yell "Rot! rot! rot!"

REFRAIN:  
What a friend we have in Frohman, etc.

Frohman's in a hole—  
His PARTNERS put him in.  
They haven't Frohman's soul.  
So free from "fakes" and sin.  
He loves the holy truth,  
He doesn't value wealth.  
For he's in "the blooming business"  
For his health! health! health!

REFRAIN:  
What a friend we have in Frohman, etc.

Frohman wants us all  
To smoke the best cigars,  
To eat, drink well, and call  
On him to make us stars.  
O Frohman is a saint,  
He will high in heaven sit;  
But his PARTNERS in "the business"—  
NIT! nit! nit!

REFRAIN:  
What a friend we have in Frohman, etc.

## SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed to this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.]

## WITH THE MIRROR, NEVERTHELESS.

NOEWALK, O., Dec. 9, 1897.

To the Editor of THE DRAMATIC MIRROR:  
SIR—Ever since your paper has begun to notice my company and management you have always seemed diametrically opposed to me, and to my methods, and have taken occasion frequently to say and do some very unkind, unnecessary and unjust things. Notwithstanding all this, I am free to say that I am with you heart and soul in your opposition to the Theatrical Trust and earnestly hope for your success.

Yours very truly,  
J. AL. SAWTELLE, Manager.

## DOING A NOBLE WORK.

NEW YORK, Dec. 7.

To the Editor of the "World":  
I know I express the sentiments of four-fifths of the dramatic profession of America, actors, agents and managers, when I say you are doing a noble work in attacking the infamous combine known as the Theatrical Trust. Thanks to your vigorous opposition, they (the speculators constituting the Trust) are in confusion and fighting among themselves. If you keep on in your good work you will enjoy the distinction of having scattered this gang of grasping monopolists before many weeks. A little more encouragement and the managers of the theatres of the large cities will withdraw, and then all will be over but the "wake." May the Lord aid you in your warfare.  
A SUFFERER.

## The Crusade Gaining Strength.

Boston Transcript, Dec. 11.

The crusade against the theatrical syndicate seems to be gaining adherents from every quarter. Actor follows actor in haste to declare independence of the combination which seeks to rule the stage, the press and the personal liberties of every person who is unfortunate enough to get within its grasp. The NEW YORK DRAMATIC MIRROR is fighting the syndicate with tooth and nail, and although threatened by its magnates with utter extinction, does not appear to have lost any of its wonted prosperity. The New York "World" publishes daily the latest developments in the struggle, interspersed with vigorous comment, and newspapers all over the country are holding back nothing in the efforts to let the public know the truth of the matter.

[After quoting the utterances of Augustin Daly, Mr. Fiske, Mr. Horne, Francis Wilson and others:] These are the ideas of people in the theatrical profession who have sufficient independence and power to be able to speak their minds without fear or trembling. Only those who have talked privately with actors can realize the undercurrent of sentiment, expressed frequently in vigorous and specific language, against the combination of men which is daily finding new means to enlarge its power and infringe upon their personal rights.

## Its Objects Plainly Commercial.

Harper's Weekly.

Its objects are of course wholly commercial; it deals in plays as it might deal in any other commodity—simply to make money and it has acquired so much power that it can greatly injure those actors who refuse to accept its terms. One auspicious result of the combination has been the establishment in a number of cities throughout the country of stock companies which are independent, and not only give actors steady employment and the varied training that they need, but also produce plays that otherwise might never have a hearing. If the Trust continues to foster such enterprises it will undoubtedly help to produce in this country actor-managers, like those in England and on the Continent, who will care something for good work in the theatres as well as for money-making, and in this way what looks like a serious misfortune will prove, in one particular, to be a blessing.

## Two of the Evils.

Brooklyn, Mass., Enterprise, Dec. 8.

Life upon the stage has enough pitfalls and traps for the unwary now without putting women into the power of what may be called an absolute monarchy. The Trust will, without much doubt, send out cheaper companies to the small cities than would be the case if they had stronger competition, however, and that is where the interest of the general public lies.



## CHAOS RULES IN THE THEATRE.

IGNORANT EGOTISM AND SPECULATIVE  
SELFISHNESS THE CAUSE.

The Trust Has Brought Confusion on all Stage  
Interests and Maladiction on Itself—The  
Public will Punish the Schemers and Bring  
Back Former Conditions.

New York News, Dec. 5.

Long ago, when certain managers first began to talk of what wonderful things they proposed doing through a combination of interests, I pointed out how these self-styled philanthropists were insidiously preparing a deadly attack upon all that was independent or artistic in the drama, the theatre and in criticism. Developments have proven my prediction true. To-day there is chaos in theatricals all over the country. The Trust controls a majority of the theatres in several cities, and it has bulldozed most of the road companies into booking with it; but from every theatrical town outside of New York comes reports of ruinous business, and the players are imputing it all to the Trust. The dramatic critics refuse to puff the plays which Trust managers send out, and the Trust managers try to console themselves by announcing through their organs in New York that these towns are dead so far as interest in the drama is concerned. If Buffalo, Cincinnati, Baltimore or Brooklyn is apathetic towards the theatre these days it is because the Trust governs the theatrical productions in those towns absolutely. Its policy has been such that the players have lost interest in their productions, and do not believe their announcements.

But if there is confusion and ruin for the theatres resulting wherever this octopus has fastened its tentacles, there is greater confusion among players. Many road companies were induced in various ways to book through the Trust, and these find that, while the business is poorer than it has been in a long time, their expenses are materially increased under the beneficent system of the Trust. The Trust, however, does not propose to stop at a control of the booking and bookings; its final stroke has not fallen yet. It aims to control the stage entirely; to employ all the actors who appear; to furnish all the plays produced, and to charge the public what it pleases for whatever attractions it sees fit to offer. Actors are beginning to realize this, and there is more and more denunciation of the Hayman-Frohmans coming from members of the profession. Any one can foresee the result if these men ever realize their scheme. Players will belong to them body and soul. There will be no opening for a dramatist without their consent. We have been accustomed to laugh at the idea of a public play censor, as law and custom provides in certain European countries; but how about the idea of having Charles Frohman, Al Hayman and Marc Klaw as a trio of absolute arbiters in the matter of our drama? Can we console ourselves with the idea that either of these gentlemen is so cultured, so intelligent and so gifted with good taste that our drama would even retain its present eminence? These men have attempted an undertaking so vast, so important, that their audacity is simply astonishing and could never be explained without the aid of that old saw about angels and fools.

The intelligent and critical have foreseen what threatened through the Trust from the start. The players are at last aware of their own danger, and the public, which protests vigorously and effectively when it is aware that some one is trying to lunge at it, is showing that it has its eye upon the managers of the combine, and that it views them and their extravagant announcements with distrust. Arrangements are well under way for the organization of all the managers and players who have not been absorbed in the Trust, and the fight will be forced to a finish. It is easy to foresee the ultimate result. The Trust aims at getting absolute control for the purpose of making money, and money only. The people who patronize theatres will insist on a certain amount of artistic merit in its amusements. It is not convinced that the Trust, which is combated by such favorites as Minnie Maddern Fiske, Richard Mansfield, James A. Herne and Francis Wilson, has any aim at artistic productions, other than the money to be obtained at the least possible delay. The public itself will be the bulwark against what the audacious venture of the Trust managers will be dashed to pieces.

### IT IS NOT THE THEATRE.

Where Favorite Actors Appear, There the Public  
Will Be Found.

Boston Post, Dec. 12.

A combination of theatrical managers now makes its appearance, calling the principal theatres in the cities of the "circuit" and assuming to dictate what entertainments shall be offered to the public.

This is only one of the developments of the Trust movement—the latest, so far as heard from; but it does not seem to rest on a basis which promises much permanent good. It is undoubtedly true that leadership may result to members of the theatrical profession through the operation of such a Trust, and that the public may undergo some privation in consequence. But it is not a Trust to be greatly feared. In the first place, it is entirely within the power of a few of our leading actors to break the power of any Theatre Trust. It is not the theatre, but the attractions, that count in producing receipts at the box office. The public is usually drawn by the actors, rarely by the house; and where the favorite actors appear, there the audiences will come, without regard to the Trust.

Moreover, the public itself can make short work of any Theatre Trust that may be devised. If its rule becomes despotic, the theatre-going public must be given what it wants, or it will not go to the theatre. Any combination of theatrical managers, which becomes obnoxious, would soon be obliged to retire from business.

### It Cannot Be Broken Too Soon.

Des Moines State Register, Editorial, Dec. 12.

The combination of men in the theatrical business cannot be broken too soon for the good of the stage. The time will come when theatregoers will refuse to patronize the companies and the plays which are manipulated by the unscrupulous money makers of the dramatic profession. The domination of Trusts is bad enough in the material world, but when it seeks to invade the artistic world the time has come to call a halt. We here in the West have long known what it is. The Knickerbocker, the Garrick, the Lyceum and Hayt's public is charged \$2 for a seat. And yet, Frohman pretends that the Trust is a public benefactor!

### How the Trust Loves the Public!

Before the Trust and Charles Frohman got a foothold in New York the highest price charged for seats in first-class theatres was \$1.50. Since Frohman's advent the price has been increased 33 1/3 per cent., but the quality of the performances offered has not been improved. At the Empire, the Knickerbocker, the Garrick, the Lyceum and Hayt's the public is charged \$2 for a seat. And yet, Frohman pretends that the Trust is a public benefactor!

### EVERY INTEREST INVOLVED.

The Trust Would Destroy Independence in  
Every Branch of the Business.

Savannah, Ga., News, Editorial, Dec. 4.

Play actors and playgoers in all parts of the country are interested in a fight which has been begun against what has come to be known as the "Theatrical Trust." Theatricals and certain leading actors and actresses have joined hands in opposition to the Trust, and propose to see if, with the new booking season, which begins in January, the power of the Trust cannot be broken. The probabilities are that an interesting fight will be precipitated. It may be that we shall see some of the leading actors practically locked out of theatres, and some of the leading theatres trying to make a season without first-class actors. The play acting fraternity, however, seem to hold a good hand, as the Trust will probably not be able to get along without the acting talent, hence if the actors make a strong fight, being backed by public sympathy as they are, the chances are in favor of their winning.

The situation, briefly stated, is about this: A few of the principal theatrical managers in New York, Philadelphia and one or two other of the great cities, have formed a compact for the control of the theatrical business in the United States. With but two or three exceptions, they control the theatres of New York city, and the leading theatres of the other large northern cities. They control also several of the biggest and best "circuits" in the Eastern and Middle States. They are the booking agents for these theatres and circuits. Having this great power they are able to dictate terms. Only such attractions as submit to their terms are permitted to play in their theatres or on their circuits. Actors or companies which they cannot control, they crush by barring them out from the profitable business. Instances are mentioned in the dramatic publications of actors of merit who have been ruined because they decline to submit to the dictation of the Trust.

But not only actors feel the weight of the Trust's hand. Theatres which will not comply with the rules and regulations of the Trust, for the Trust's benefit, are not permitted to present certain attractions. They cannot select the best independently, but must take what they can get. The Trust's aim is to be a rule or ruin policy; whatever it cannot rule it seeks to ruin. The effect is to be seen in the South. Those theatres which do not "stand in" with the Trust are forced to present sometimes attractions of an order of merit which they would not otherwise book. The Trust's plan seems to be to starve all opposition into submission. Theatres, actors, managers, bill posters and all others connected with the theatrical business must submit to the Trust, or get out.

It is announced that a strong defensive movement has been inaugurated among the actors. Articles of association have been prepared for a union to be known as the Association for the Protection of the American Stage. The association, it is said, will start with the backing of a dozen stars of the theatrical profession, who will decline to play for the Trust or in its houses. It is thought the union will grow rapidly, with the assistance of the independent theatres, and that the power of the Trust will be broken.

### IT CANNOT SUCCEED.

The Conspiracy to Control Art and Enslave Its  
Exemplars.

New Haven Register, Dec. 11.

This Theatre Trust is composed of six well-known theatrical purveyors, who have formed themselves into an association for the purpose of controlling the theatre market, that is the employment of actors, the production of plays and the management of theatres. The Syndicate has secured fifty of the big theatres of the country, which they have thought ought to be under its control. In addition to this, they control the bookings of sixteen other playhouses. What this means is shown by the fact that outside of the Trust there are only seventeen important theatres and but four leading attractions, of which Mr. Mansfield is one. If the commands of the Trust are ignored by a theatre manager, it can be so restricted in its business as to be soon driven from business altogether. It is said that no star who defies it can possibly get advantageous terms for a twenty weeks' tour in a season of forty weeks. In other words, this Trust seeks to corner the theatre market, driving out of the business or swallowing up the small theatres, and otherwise conducting itself as any one of the large commercial trusts do. It offers the same old excuse of over-competition, the right of capital to earn a fair dividend, and the advantage to the actors of permanent labor. One would think that the Syndicate was an eleemosynary institution, founded upon a yearning to do good.

We doubt very much that this conspiracy to control art can succeed. The history of art shows that it is a very elusive factor, refuses to submit itself to the restrictions which pertain to the commercial world, and is almost open to the assertion that it is death follows its commercialization. And this is where it seems to us, Mr. Mansfield puts his finger upon the real point of issue, when he declares that the Trust is a menace to art. On the other hand, the dramatic profession is peculiarly subject, under the conditions which prevail to-day, to just this domination. Such enormous sums of money are expended upon a production that the business management has risen to an equal responsibility with the acting company, and since it is seldom that art and the commercial instinct go hand in hand, there are chances which favor the Trust. No doubt, however, can exist that from such an arrangement art stands to lose its independence and its entire inspiration. It would seem to us to be far more preferable for the stage manager and the scenic painter to take a back seat than that the life should be squeezed out of the art of acting. In other words, the balance shows against the Trust from the point of view of acting.

### The Trust's Habit to Boom and Bunco.

The Criterion, Dec. 11.

There are two sides to every question, and I was recently shown a side of theatrical management as it is conducted at some of our Broadway theatres that was surprising. A New York manager made the disclosure. "Why," he said, "there is more bunco in the theatrical business on Broadway than in any other calling in this modern city of refined swindling and cultured vice. If you attend the daily papers you see from time to time announcements from certain managers to the effect that they have attractions which are phenomenal successes. I know of instances where such public boasts were made, and at the same time tickets for the play were on sale at every ticket-scalping office in the city, at rates less than one third those asked at the box office of the theatre. The people who bought tickets for these shows at the theatre's box office were the victims of a bunco game. I am willing to wager that today, in the case of half a dozen plays on Broadway that are reported great successes, I can buy tickets for the majority of them at a number of cigar stores in the Tenderloin at rates that would astonish you. Many of the managers who boast the best of their big box office receipts are in reality sharing the small profits that accrue from the sale of cut-rate tickets, while they help keep up appearances by filling their houses with paper."

### The Public Will Destroy It.

Birmingham Leader, Dec. 8.

It would be a good thing if the public would lend its assistance toward destroying the Theatrical Trust, which, from all accounts, is a concern that can easily and profitably be disposed of.

### IT WOULD BE POWERLESS.

A Few Players of Note Could Alone Destroy  
The Theatre Trust.

Chicago Inter-Ocean, Editorial, Dec. 5.

Our more or less temperamentally excitable friends in the theatrical business have for some time past discussed in stage whispers the mysterious working of a Syndicate that was, Cereberus-like, to guard the temple, or rather chain of Theatopian temples, with profit for itself. What it was to do aside from standing at the doors bearing its trade marks was guessed at, and is still in a large measure unrevealed; although the able managers, in that fine, hearty way of acting, have frequently taken the public into their confidence, and metaphorically slapped it on the shoulder, remarking, "Are, me boy, art." Recent developments, accompanied by wailing and gnashing of teeth, however, indicate that art, and the labor-saving device of "booking," while an annex to the move, is not the inspiration or the philanthropic aim of the enterprise, which is primarily profit. The New York "World" of recent issue remarks editorially: "The Theatre Trust is a peculiar abomination. It aims not only to compel the public to pay what prices the Trust pleases for its entertainment, but to decide arbitrarily what plays and what actors the public shall see." Now if this is really true, the theatrical Syndicate should catch hell shot all along the line. As yet it has not manifested this disposition in Chicago, and fire is consequently reserved until it tries tampering with theatrical tariffs as far as it concerns the public, or foists second-class companies into first-class theatres. Its disposition to live legitimately need not give alarm; but its attitude on the "let-live" proposition will challenge scrutiny and invite not only criticism but legal opposition.

It would seem, however, that the Syndicate was more or less at the mercy of the stars, for if ten of its most popular leading stars should conclude it was not a good business medium it would be powerless to dictate terms. No Syndicate on earth can make an actor a public favorite; the question is, Do they try to work against people that are, in a sense, independent of them? Such overt acts on the part of the organization, well established, will raise public prejudice in a way that will be difficult to allay, or result in legal prosecutions.

### LET ACTORS COMBINE.

By Breaking with the Trust They Can Disrupt  
That Combination.

Rochester Union and Advertiser, Editorial, Dec. 11.

If the Trust continues to follow the high-handed course it has pursued the fight against it will continue and the result will be the maintenance of the present stock companies which it has unwittingly brought into existence, and the establishment of others. For dramatic art that would probably be the best thing that could happen. The Trust is a combination of a half-dozen of the wealthiest theatrical managers of the country, who control most of the leading playhouses. They are enabled to dictate the terms on which companies shall play in all of these theatres, lowering the percentage whenever they are so inclined, and the companies are powerless in the matter. If they do not like the terms offered by the Trust they can go to other theatres. Some of them are doing so. Prominent among these are Minnie Maddern Fiske and Francis Wilson. Another prominent player who is not on the most amicable terms with the Trust is Richard Mansfield. Now and then Mr. Mansfield amuses himself and his adherents by making a speech the other night in Philadelphia, where he was playing in one of the Trust's theatres, he made a speech in which he soundly berated that combination. The result will probably be that the Trust will take Mr. Mansfield to its bosom, or that an open war between them will be declared. If a few more prominent players break with the Trust, as they should do for the good of their calling, it would cause the disruption of the combination. On the other hand, if the Trust is enabled to maintain itself for another season or two the result will be the formation of stock companies in all the good sized cities of the country. Thus, as Mr. Barry points out, the existence of the Theatrical Trust, which has turned the theatrical business topsy-turvy, will, in the end, have a beneficial effect on the theatre in the United States.

### BLUFFED BY SPECULATORS.

Who Use the Drawing Power of Actors as  
Almost Their Sole Capital.

Life, Dec. 15.

The latest move of the Theatrical Trust is to boycott one of the dramatic weeklies which has the courage to tell the truth about the unchristian organization. That journal's advertisers have been bulldozed, actors in the employ of the Trust have been ordered not to patronize it and news dealers who also sell theatre tickets have been told that they can have no more tickets if they continue to expose the paper for sale. Steps like this have something the appearance of a crime called conspiracy.

One encouraging aspect of the situation is that some well-known theatrical stars, who have hitherto obediently obeyed the Trust's commands, are beginning to pluck up a little courage and talk about throwing off the shackles which bind them. When they shall have shown a little spirit, they will laugh to remember how beautifully and ridiculously they have been bluffed by a gang of speculators using the drawing power of these same actors as almost their sole capital.

### Jefferson and the Trust.

Editorial, New York World, Dec. 12.

When Joseph Jefferson telegraphed to the "World" the other day that he regarded the Theatrical Trust of greedy managers as inimical to the best interests of the stage and the actors, he set forth a truth of great importance.

Mr. Jefferson's enunciation of an actor should have made him at once the leader of a revolt that seeks to save art and rescue artists from degrading servitude.

It is a grievous pity that the solicitations of his speculative son, who has four theatres on his hands to make or lose money on, have prevailed upon Mr. Jefferson to send that second dispatch, which the "World" published yesterday, in which he asks the privilege of occupying a "neutral" position. How can a man like Joseph Jefferson be "neutral" in a contest that involves the question whether the mere showman shall supplant the actor?

It is to be observed, however, that even in deference to his son's financial interests, Mr. Jefferson does not retract or qualify his original statement that this Trust is "inimical" to his artistic art and to the best interests of the profession. The brave actors and actresses who are fighting this thing out will regret Mr. Jefferson's weakening, but they will win nevertheless. If they are resolute, their cause is just and the public is with them.

### The Public Will Not Stand It

Poughkeepsie News-Tribune, Dec. 10.

The public will not stand to be deprived of seeing stars who dare to assert their independence. This spirit has already led to earnest talk about building new theatres in cities of this size, and the project is also being talked of in Poughkeepsie. Why would it not be a popular move and a safe, good investment here? The proposition which is finding favor in town is to build a theatre which will afford a suitable place for the appearance of any actor who may be denied the use of the Trust—and all the great actors are already in that situation.

## A LONDON VIEW OF THE TRUST.

IT IS STRONGLY CONDEMNED BY A VETERAN OBSERVER IN "THE REFEREE."

"It Would Injure the Drama. It Would Injure the Theatre as a now Honored Institution, and It Would Injure the Players. Both Great and Small."

London Referee, Nov. 28.

Talking to a well-known American the other day, I brought up the subject of the Theatrical Trust or Syndicate movement which recently has been the theme of a good deal of discussion on the other side of the pond where the hearings come from. "I don't believe in it," said he. "It is like your east wind—neither good for man nor beast. It would injure the drama, it would injure the theatre as a now honored institution, and most certainly it would injure the players, both great and small." There are a good many managers across the big water who are saying ditto to all this, and who are indulging in remarks the very reverse of complimentary concerning those who are inclined to follow the Syndicate lead of one who is known as Al Hayman. Indeed, to judge by part of the correspondence that has appeared in THE NEW YORK MIRROR, there are people to be found in the profession who believe that there is another Hayman who ought to be hanged. But as there is a good deal of human nature in man it is not at all strange that in the holiness of all concerned—whether they be for the Syndicate system or against it human nature comes out at the top, and it is made plain as the proverbial pikestaff that all are on the make and that each is fighting for his own hand. Of course, we are of those who in the matter of public amusements believe in free and open competition in the public interest, and that the American Trust's action is in the public interest is open to doubt. Members of the profession certainly do not take to the notion that it is in their interest. There is a deep impression to the effect that with a Syndicate capturing all the best attractions the terms to the managers desiring to have them would be reduced, and that there would follow as a matter of course a reduction in the salaries of the performers. And that, say the performers, is a consummation not devoutly to be wished. Among those who have spoken out boldly against what our American cousins call the "combine" is good old Joseph Jefferson, who writes: "I am a conservative and old-fashioned enough to believe that the Syndicate will likely have it in its power to dictate both terms and theatres to the attractions, and so I do not approve of it."

### FROHMAN THE MAINSTAY.

A Chicago View of "The Head and Tail of the Trust."

Chicago Post, Dec. 8.

It has been pretty well understood that Charles Frohman is the mainstay of the Syndicate because he has more companies and plays than all the other managers of the alliance combined.

The impression was that his attitude toward the Trust was not even favorable in the beginning, and some of his best friends were authority for the statement that he would not allow his name to be mixed up in any row with actors or independent managers.

Mr. Frohman's supporters argued that he could not afford to antagonize the public by permitting the idea that he was an oppressor or would be dictator to get much headway.

His interests are so diversified that everyone supposed he could aid the Syndicate only to a certain point—assisting in the scheme of establishing a sort of theatrical clearing-house, but beyond that, it was confidently predicted, he would not go.

It is probably true that his desire to furnish the Syndicate with attractions to fill the time at many of his houses throughout the land trapped Mr. Frohman into errors which he would not have made had he opportunity to superintend his companies more closely.

The Empire Stock Company traveled in a presentation of Under the Red Robe, but it was not the organization that gained unanimous praise here a twelvemonth before; many of its best actors had to be employed in the numerous productions he was preparing, while endeavoring to rescue the Trust.

Mr. Frohman was careful to avoid all connection with the Trust forces until interviewed at a time when he had to stand by the Trust or be voted a traitor.

There is no occasion for surprise now that the story of Mr. Frohman's withdrawal in the near future from the Syndicate is published.

It is said that Mr. Frohman is disgusted with the turn of affairs, and is tired of being termed a tyrant and monopolist, whereas he is merely caterer to the Association that has attempted to control the theatres of the nation.

Mr. Frohman is credited with the purpose of reducing the number of road companies under his control and confining his attention to his stars, so that no more "secondary" organizations will bear his name.

This will be an excellent thing for players and manager alike. If it be correct, Mr. Frohman is the shrewdest and ablest manager we have, and he would do much better by his followers did he not have too many irons in the theatrical fire at once.

### What It Would Lead To.

Brooklyn Mass., Enterprise, Dec. 1.

There is much general interest all over the country in the operations of the Theatre Trust, as it affects every theatregoer. It lies in the power of this combination, especially if it grows a little stronger, to say to all of us what attractions shall be presented, to fix the wages of the actors, the price of the tickets, and indeed in the towns where everything is run up to their liking.

They have already practically boycotted San Francisco, and under the guise of "original New York productions" they send out, even to important theatres in large cities, No. 2 or even No. 3 companies, in every way inferior to the originals. Brooklyn has had numerous examples of that sort of thing in the past few seasons, and it is not surprising that managers in the smaller cities prefer to take no chances and run the repertoire shows, which, at all events, give the public the worth of the small amount of money they ask for tickets.

Trust are seldom good things for the people in general, and a theatrical Trust is one of the most unpleasant in its workings that can be imagined. When the playhouses become purely commercial, and the effort is made to make the actors and the plays altogether secondary to the question of dollars and cents, the public will slowly fall away from the theatre and seek their amusement in other directions.

### The Crisis Near at Hand.

Washington Post.

Among the members of the profession in the city last week there appears to be a growing belief that the days of the so-called Theatrical Syndicate are drawing to a close. This opinion is greatly expressed by advance men of Syndicate companies, and is certainly significant. The crisis is near at hand.



## THE USHER.



The alliance of attractions that is now forming will fill a sufficient number of weeks next season to enable any manager of a theatre who desires to escape from association with the Trust to do so with the knowledge that he will be in a position to offer his patrons a better line of first-class companies than would be possible should he remain the creature of the octopus.

And the attractions in this alliance concentrated upon any theatre, no matter what class of attractions it has previously played, will put that theatre in the lead. It has been shown recently, in the most emphatic manner, that the theatre makes little difference with the receipts of an attraction, and that a strong card will draw just as well in one building as in another.

This is a refutation of the Trust's theory that the theatre is of more importance than the attraction. As a matter of fact, with possibly two exceptions, there is no first-class theatre in the United States that has a following.

The senseless fear of the Trust that permeated the stars has largely disappeared. The Trust has been made odious to the people by the exposures and denunciations widely published by the press.

There is no longer any reason why attractions should regard the Trust with terror unless it be in the light of a continued connection with it. Public sentiment is aroused against the concern that seeks to levy tribute upon players and playgoers and every relative interest of the theatre.

If any doubt as to this remains, after the utterances of the press, it is disproved by the fact that attractions owned and operated by the Trust in various parts of the country are being slimly patronized. Companies that drew well before this agitation began have lost their hold upon the public.

The new alliance of attractions is in no sense an offensive alliance. On the contrary, it is defensive purely.

Its purpose is to protect and promote the independence of the stage in this country, and the measures it will employ for that purpose are entirely legitimate and in no sense calculated to oppress anybody. Indeed, if it were not so, the fact that eminent artists are at the head of this movement would secure a greater regard for art and equity than exists when the power lies in the hands of men who are destitute of appreciation of either art or equity.

The alliance seeks to destroy power evilly exercised, and the pledge of its members to transact no business through theatrical middlemen and to make theatre contracts only with such managers as are able to sign them themselves will effectually achieve that end.

The following letter from the dean of the fraternity of American dramatic critics reached me a few days ago. The views that it expresses are such as might confidently be expected from Mr. Winter, and at this time they give encouragement to those who are fighting the anti-Trust battle:

MY DEAR SIR:—Thank you for copies of THE DRAMATIC MIRROR Supplement, relative to a Theatrical Syndicate, now understood to be in operation in New York and elsewhere, and speaking as a veteran observer of theatrical affairs, I would say that, in my judgment, a determined opposition to all such combinations is right, and is conducive to the public welfare. Syndicates or Trusts are founded upon the greed of monopoly. Their motive is sordid; their policy is selfish. Their sole object is to obtain money for their members, and in pursuit of that object they usually act without conscience and without scruple. Such cliques, encroaching the avenues of industry, and, by reason of their button-making policy, degrading every commodity in which they deal, stand in the way of fair and open competition, and if widely successful, do not allow anybody outside of their circle to earn a living. They cannot be otherwise than mischievous. The stage exerts a great influence upon society—almost as great as that of the church, and, probably, greater than that of the press—and it ought to be free from every form of tyranny, and to be administered, not as a corner grocery, but, in the most intellectual spirit, as an educational force. This, I understand to be the position you have assumed, and I cordially wish you success in the exposition and practical maintenance of these views.

Faithfully yours,  
WILLIAM WINTER.  
NEW BRIGHTON, S. I., Dec. 11, 1897.

Mr. Winter expresses the views of everyone who has the interest of the stage at heart.

Another able critic and historian of the theatre, Professor Brander Matthews, has this to say of the question:

Victory is certain to be yours, sooner or later. The history of the theatre, not only in Great Britain and the United States, but in France also, abounds in attempts at monopoly. Some of them seem to succeed for a little. All of them fail in the end. All such attempts are foredoomed to inevitable failure. The stars, in their courses fight against them.

"Every member of the theatrical profession—actor, manager and star—owes THE MIRROR a debt of gratitude," writes Creston Clarke from Austin, Texas, under date of December 10.

Mr. Jefferson's inconsistency in denouncing the Trust and at the same time declaring his intention to remain "neutral" in the present effort

to save his calling from oppression and disrepute, is a cause for sincere regret to all his friends.

Mr. Jefferson seems to be under the erroneous impression that the leading actors of this country are arrayed in factions, and he considers it his duty, for that reason, to take no active part in the strife, while asserting positively that the Trust is inimical to the interests of the drama and of his profession.

Mr. Jefferson's position is anomalous and untenable. If the Trust is inimical to the profession, and Mr. Jefferson strongly declares it to be so, how can he possibly reconcile his views with his action in permitting the Trust to monopolize most of his bookings, and lend his tacit countenance and his well-known drawing abilities to building up an institution that is dragging down his brethren?

As a matter of fact, there are no factions among our leading actors.

There is no difference of opinion as to the Trust.

Not one actor has raised his voice to speak in defence of the Trust, and even those who remain silent through what they believe to be politic reasons, do not hesitate privately to express the same views that a number of artists have expressed publicly through a sense of duty.

It is true that Mr. Jefferson's son, Charles, is interested with Klaw & Erlanger in theatres in New Orleans, Memphis and Nashville, but where a great principle is at stake, that fact ought not to deter the dean of the profession from acting in conformity with his views and his utterances.

Mr. Jefferson's assistance would have been valuable in this crisis, but with or without it victory is certain for the anti-Trust forces.

The persecution of Richard Mansfield, through a convenient tool in Philadelphia, last week, was thoroughly characteristic of the Trust's methods of reprisals as previously experienced by THE MIRROR and others.

In this case, as in all other cases, the venom returned upon those from whom it emanated.

The arrest of Mr. Mansfield proved a boomerang for the Trust. It furnished to the entire country another proof of the scurvy practices and contemptible methods pursued by the demoralized and desperate members of the Trust in the vain effort to stem the torrent.

## Theatre-goers Will Crush It.

Louisville Times, Nov. 23.

The Theatrical Syndicate has as yet done nothing commensurate with the glowing promises made by its managers at the beginning of the season, and unless there is immediate and marked improvement in the workings of this organization there is likely to be a large-sized revolt in which the public will assume the leading part. The play will be something more than a mere melodrama to Messrs. Frohman, Heymann and their associates. When the season opened it was announced that the Syndicate—which is nothing more than a trust—would benefit the country at large by sending out to the various cities all the big New York successes, and that only first-class attractions would be sent into first-class houses. Time has shown, however, that what is New York's loss is not always the "provinces' gain. Louisville has found it that way and reports from other cities are to the same effect. We are given New York successes, it is true, but with casts composed of July actors. If these same companies had first presented the plays they would have never received the stamp of Gotham's approval.

Louisville has not suffered to any great extent as yet, but the general country has, and this failure to "make good" is rapidly causing a revulsion of feeling against the Syndicate. The trouble is that the first success met with by the organization so emboldened its projectors that they thought their powers unlimited. In this they will soon find themselves mistaken. The whole truth of the matter is that the managers are trying to do too much for themselves and too little for the public. If they mend their ways and serve theatre-goers better than others can serve them, then the Trust will gain and prosper; if they keep on as they are now going the disruption and eventually the total annihilation of the organization is inevitable. Such a concern, in order to succeed, must be directed for the benefit of the public, for when theatre-goers realize they are getting the worst of the bargain they will rise up and crush it in a remarkably short time.

## The Negro and the White Man.

The Theatre Trust brings to mind an old story.

An old darkey asked a white man one day if he could give him work. The white man asked the darkey if he had a boat. When the darkey replied, "Yes, boss," the white man responded: "Well, do you see all that driftwood floating down the river?" "Yes, sah," was the reply. "Well, then," continued the white man, "you row out in the river and catch that driftwood and I'll give you half you get."

The old darkey worked hard for a while, when all of a sudden he stopped and scratched his head, and said: "Ike, you are a damn fool. What for should you give that white man what don't belong to him?"

Those who have dropped into the trap of the Trust will come to the realization of the old darkey.

## Can It Be Possible?

Buffalo News, Editorial, Dec. 10.

Can it be possible that the Buffalo morning papers are going to join the prominent newspapers of this country, listed in the "News" yesterday, which are fighting the Theatrical Trust?

Their honest criticism this morning of a show at the Trust house in this city last night looks like it. Either they are going to assert their independence or they take a great risk. Just think of it! The Trust might cut off its advertisement—worth all the way from \$1.50 a week up

## TROUBLE AHEAD.

The Trust's Operations in Washington—  
Look Out for the Sequel.

There is another bombshell being formed in Washington, directly under the heels of the Trust, and unless it is dampened soon someone will be hurt. The facts in the case are that the house known as the Columbia there is being made the victim of a steady bunco game, used and then thrown away, and that Manager Metzgerott is not likely to stand it much longer.

When the Nixon (Nirdlinger), Zimmermann, Klaw and Erlanger, Al Heymann and Charles Frohman combine reached the Capital City, there were only two houses that they stood any show of controlling—the Lafayette Square Opera House and the Columbia Theatre. These were greedily snapped up, but the plums really coveted were the houses owned by W. H. Rapley, who still held out consistently. Finally, great pressure was brought to bear on the latter manager, and offers made him that he could not afford to refuse. The National and the Academy were both thrown into the balance, thus giving the Syndicate four out of seven houses in Washington, the other three being popular-priced houses, and two stag theatres. But here the difficulty arose. The combine found that they could not book a solid first-class season at all four houses. They did not have a sufficient number of attractions to fill the 100 weeks needed for the theatres with good companies. There was only one thing to do, and, with characteristic lack of conscience, they did it.

A number of performances were booked for two weeks in Washington, an unprecedented proceeding. The shy dates—few in number—at the Lafayette were filled with second-class and non-paying bills. The Rapleys could not be trifled with, and so all the good people left over were sent to the National, with a fine lot of popular-priced attractions for the Academy. This left the Columbia out, but the Syndicate had acquired all they wanted, and did not care for that theatre any longer. By bad handling on their part, the house, which is well situated and a beautiful piece of architecture, was reduced to the worst possible shape. They were anxious to force Manager Metzgerott out and down. The Castle Square Opera Company, which could not be put elsewhere because of good bookings, was on their hands, and, as they did not know what else to do with it, they put it into the Columbia, in that manner getting both of the encumbrances out of the way. But the house percentage was so small that, after a short season of nine weeks, Manager Metzgerott was obliged to risk losing his clientele and close the opera company out. Then he threw himself again on the Syndicate. This admirable organization, reduced to the extremity of again finding attractions for the Columbia, began throwing in third-class "shows" that had played at one-third the Columbia prices everywhere else. Look out for the sequel.

## Wrath Among the Members of the Trust.

The Criticism, Dec. 11.

These are the days when the wrath of the Trust managers waxeth fierce, and the wintry sky above the Empire and Knickerbocker theatres is rent with curses against his enemies—the independent press and actors who refuse to be coerced. Verily, he calleth upon his Lord to send upon the Philistines who have exposed his hypocrisy and deceit, plagues of flies and frogs and locusts, and he muttereth of vengeful legal suits, and threatens to discharge any of his employees who may read a publication that opposes the theatrical combine. Surely his White Mightiness, the Czar, and the slaughter-loving potentate of Turkey might learn lessons in autocratic despotism from these men who seek dictatorial power over the American stage. Rage, however, availeth little, and bluster, friction and only the timid, and the cry against the iniquities of the Theatrical Trust, raised by a few ardent supporters of and believers in art in drama, has been taken up by the theatre-going public. Now few newspapers or individuals utter a word in its defence. It has been stripped of its disguise and stands revealed in its true character—an organization established on sordid principles, whose sole object is monetary advantage to its members.

## Trust Promises Gone Awry.

Chicago Post, Dec. 9.

One of the arguments advanced in behalf of the Theatrical Trust was that it would be able, through its control of the majority of the companies, to avoid the booking simultaneously of a strip of comedy, melodrama, tragedy, burlesque or comic opera in one city.

For three years past in Chicago it has happened that there has been a collision between the grand and light opera organizations, so that the town had a glut of music for a fortnight or so and a famine for the rest of the season.

With the blessings that were to come from the Trust we were assured that all these troubles would be done away with, and there would be a judicious arrangement of the routes, so all the musical companies would not appear in Chicago at the same time.

It is evident that these plans have gone awry, for there is a sorry condition this week which sets before us the Bostonians, the Triple Star alliance, The Girl from Paris, and the Isle of Champagne.

## English Papers Denounce the Trust.

From Associated Press London Cable Letter, Dec. 11.—Excluded by Mail and Express and Philadelphia papers for reasons not necessary to state.

The English press, particularly the dramatic papers, are bestowing considerable denunciatory comment upon what they are pleased to term "Frohman's Dramatic Trust." American Trusts are a subject of great solicitude on the part of the British, and here, where the drama holds a much larger place in public interest than it does in America, managerial movements are esteemed correspondingly important. This tendency to the organization of Theatrical Trusts, which the English think they have discovered, presages in the minds of certain critics the downfall of the drama in the new world as an institution conservative of art. There is another side to the story put forth by London representatives of American managers. They attribute the opposition to jealousy of English promoters because of the inroads which the American attractions are making upon the home market.

## It Has Many Troubles Ahead.

Rocketer Herald, Dec. 10.

With Joseph Jefferson, Minnie Maddern Fliske and other leading lights of the dramatic firmament against it, and the public hostile from the start, "this combination of speculative janitors," as the New York "World" calls it, has not put all its troubles behind it yet.

## THE TRUST TRAVESTIED.

A Skit on the "Skindicate," Which Has Made a Hit at Weber and Fields.

The funniest thing in the new burlesque, *Power Cafe*, at the Wood Born, which was successfully produced at Weber & Fields' Broadway Music Hall last week, is the scene between Weber and Fields and Sam Bernard in the first act. Weber and Fields are the members of what they term a "skindicate," formed for the purpose of exhibiting La Posh Posh, a mechanical doll, which is the invention of Sam Bernard, who is made a "lobster" of by the astute members of the "skindicate."

The three men meet at a cafe in Paris, and sitting at a table, proceed to discuss the important matter of terms and other things in connection with the enterprise.

"Read for him de gonderact," says Weber, as a starter.

"All right," answers Fields, as he unfolds a formidable looking legal document a couple of yards long, "dis is it."

Bernard settles back in his chair with a look of resignation, and listens intently while Fields reads from the paper a rignarole something like this:

"It is hereby agreed between de paradies of de foyast parit, dot is de Skindicate, undt de barty of de second bart, dat is simply de invendur of de doll, La Posh Posh, dot eberyding will be done fair and square in each and ebery way dot may be shunt and right undt unanimously agreeded as hereinafore settled undt possides of and above dese dings it shall be de duty of de invendur of de doll to foinish de doll undt geep her in order, undt look outt for eberyding possides, ville de barty of de Skindicates shall make books on de route made by de doll, undt bay special addition to de post-office pecuniary of de gonomy, which shall not be expressly arranged as after-known to be such."

"Vot do you dink of it?" asks Weber, as Fields finishes reading the involved document.

Bernard reflects a moment and replies: "Vell, it sounds fair, but vot is it all about?"

Fields explains the different points of the contract in a much more mixed up way than before, and Bernard, seeing no way out of it, agrees to all the arrangements.

"Now, about de toyemes," says Fields. "Dot is de most imbordant ting in connection mit a Skindicate; toyemes is de ding on vich de whole pecuniary devolves."

"Right you are," says Bernard. "dot is vot I am undersand in; let us have de toyemes."

"Now you will understand dot de Skindicate has been organized for de purpose of making de mosst outt of eberyding dat can be did. Ve are two, undt you are von, consequently, as being a Skindicate it is our rightt under de law to make sure of our dividends. Therefore, ve have settled, dat in view of de fact dat you have invendur de doll you should have a fair square deal. Ven de money is counted, ve, as de Skindicate, each take sixty per centt of de grocery receipts, undt you git vot is left, otherwise de remainder of de post-office belongs to you in adder volds."

"Vell, chendlemen, I don't like to imbuse upon a lawful Skindicate arrangement."

"Vot do you dink of it?" asks Weber, as Fields says, "but I don't quite like de toyemes. I don't hardly dink de difference between de two sixty per cents vould bay de landladies of de boarding houses undt de vashing of de dollars undt guffs undt shunt dings possides vich is necessary in life."

The members of the "skindicate" have a short conference, and finally Weber turns to the "lobster" and says in a conciliatory tone, "On second thoughts, ve haf decided to make a much betterer, fairer brobostion. Ve are villing to show you dot a Skindicate is as fair for one as it is for de adder, so ve haf settled dat ve vill take only fifty ber centt each, undt let you haf de resst, broviding dot you are villing to bay all de exbenses of de tour."

"Haf py Chove!" exclaims Bernard. "dot's good! Dot Skindicate pecuniary is simply greatt. I agree to de toyemes, chendlemen, but dere is von more pointt on vich I should like to make a discussion. Subbase de doll, La Posh Posh, shouldt become such a demand in de way of an addraction ville being shown all ofer Europe, dot should make it in New York dey shouldt hear of it, undt dot some American Skindicate should vish to make arrangements for de show to be carried outt to de United States, vot kind of a gonderact should ve make to see dot de Adams Exbressage on de doll should be fairly dividet?"

"Oh," says Weber, "dot vill be done as fair undt square as de resst of de Skindicate's arrangements. Ven it comes to a question of daking La Posh Posh to America, all you haf got to do is to foinish de ship; de Skindicate vill subbidy de ocean."

The poor "lobster," inventor is so rattled by this time that he thinks this is the height of generosity on the part of the "skindicate" and he signs the contract with alacrity, while the two members of the "skindicate" chuckle, dig each other in the ribs and rub their hands with glee.

This scene, enacted in most artistic style by those clever German comedians, Joseph Weber, Lou Fields and Sam Bernard, made the hit of the piece. The laughter which followed almost every line of the dialogue, showed that the people who packed the house knew all about the workings of the real "skindicate" and appreciated the travesty. As for the theatrical men present, they simply howled with delight at this funny "roast" on the octopus. Klaw & Erlanger were not among those present.

## Think of It!

Megargre, in Philadelphia Times, Dec. 11.

By the rules of the Trust Mr. Mansfield is told that if he dares appear in any house the combine does not control in any city where it manages a theatre, he will be barred from entrance to all their places of amusement. Think of such a sword being held over men and women to whom the public look for the best forms of dramatic entertainment! Do you wonder that Mansfield said what he did? Do you wonder that Joseph Jefferson has joined the revolt and declares that he will not appear in the houses controlled by the combine? Do you wonder that Francis Wilson has made a similar display of courage, and says that he will not become an abject slave to such a commercial condition of theatrical life? And when such men as Jefferson and Wilson and Mansfield arise in revolt against art being made subject to traffic, it is not difficult to predict the finish of the Theatrical Trust.

## "It Was Thought."

Indianapolis Journal, Dec. 8.

A year ago none scored the Theatrical Syndicate more severely than the great American comedian, Joseph Jefferson, and it was thought Jefferson would be in with Francis Wilson, Mr. Fliske, Nat Goodwin, Crane and others, who were then expected to have no connections with the Syndicate, but business reasons are understood to have compelled Mr. Jefferson to give in to the managers. Most of the others, who at first announced themselves opposed to Syndicate methods, also embraced the opportunity and permitted the Trust to direct their tours. Recent impositions on both out-of-town managers and actors have aroused those who would like to see the Trust go to pieces.

## Its Blighting Effect.

St. Louis Post-Dispatch.

The blighting effect of the dominance of this extreme form of commercial despotism upon dramatic art may readily be seen. Independent production is practically cut off, and the actor and dramatist necessarily become the subservient dependents of commercial masters. The open market for dramatic talent is destroyed, and the artist must do what he is told to do and take what the Trust magnates choose to give him. Even the public must, in the final triumph of the Trust, take what the Trust offers, or none.